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# VOGUE

## *the new dash*

- sensational clothes
- beauty naturals
- super shoes
- secret exercises
- Paris bests

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Diane Von Fürstenberg—life at the top

a famous star's health regime

Truman Capote's zoo

the names you love to sleep with

eating dangerously





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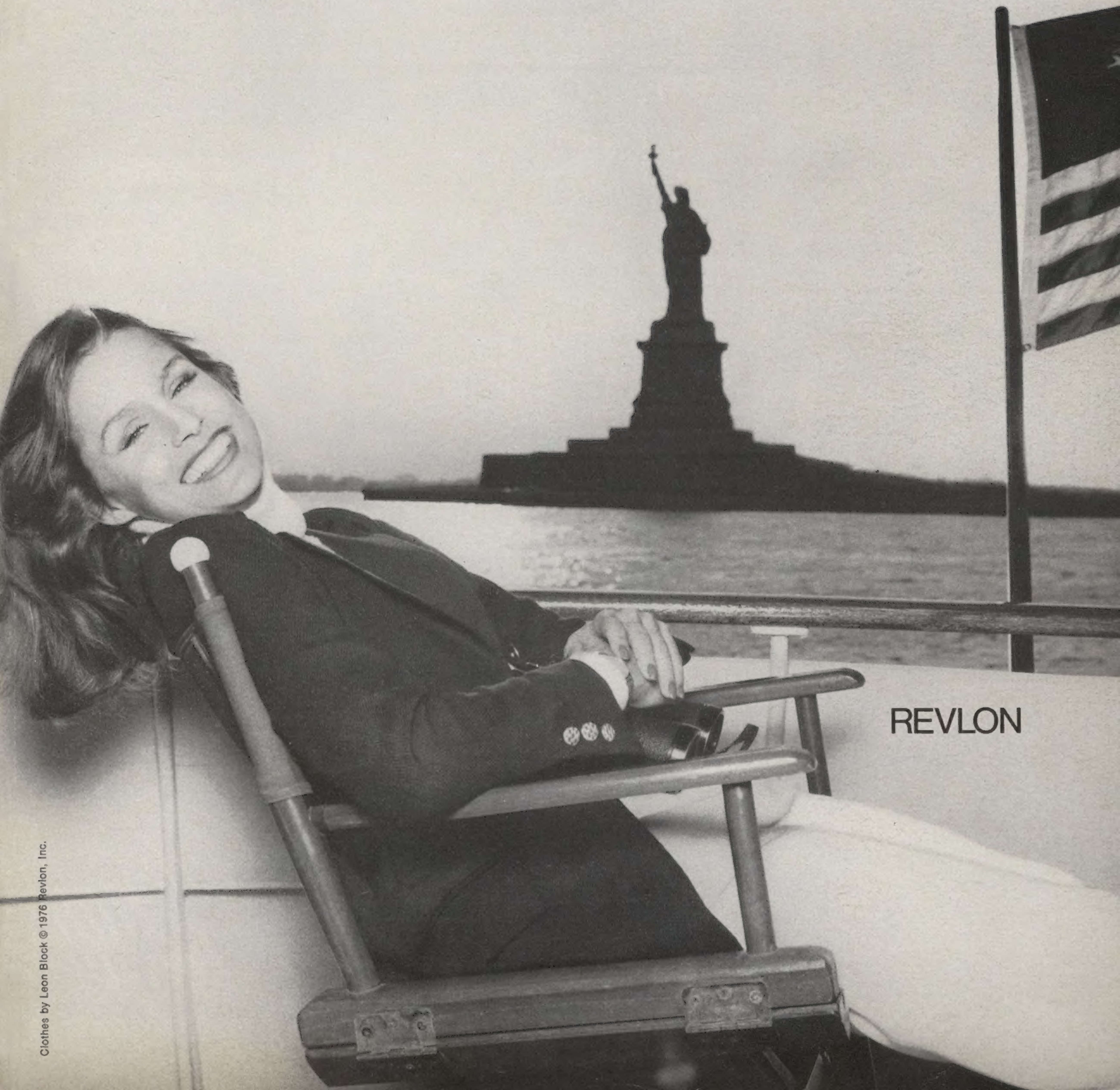


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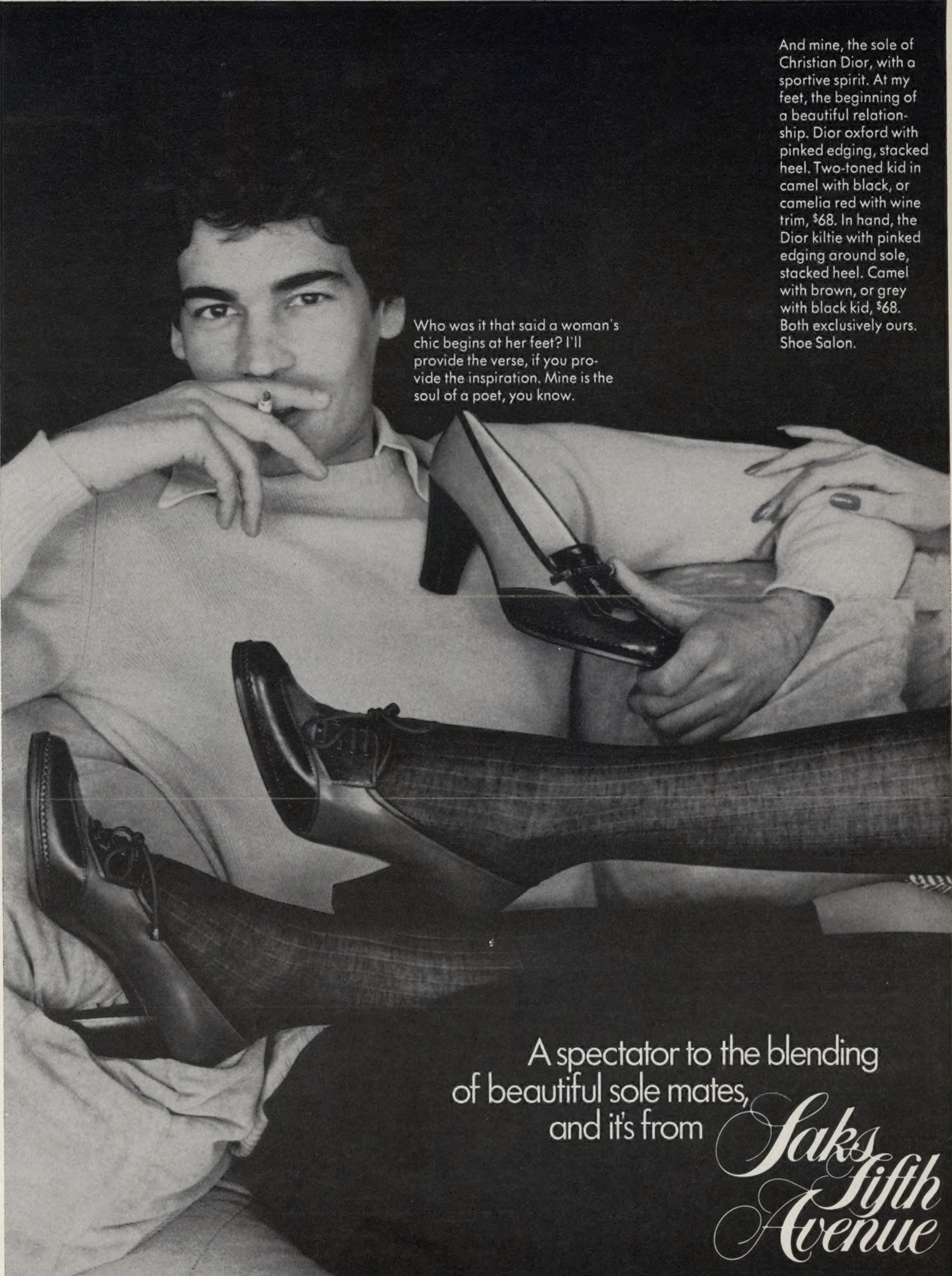


Help keep America beautiful.



REVLON





Who was it that said a woman's  
chic begins at her feet? I'll  
provide the verse, if you pro-  
vide the inspiration. Mine is the  
soul of a poet, you know.

And mine, the sole of  
Christian Dior, with a  
sportive spirit. At my  
feet, the beginning of  
a beautiful relation-  
ship. Dior oxford with  
pinked edging, stacked  
heel. Two-toned kid in  
camel with black, or  
camelia red with wine  
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Dior kiltie with pinked  
edging around sole,  
stacked heel. Camel  
with brown, or grey  
with black kid, \$68.  
Both exclusively ours.  
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and it's from

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JULY, 1976

(INCORPORATING VANITY FAIR)

# VOGUE



ARTHUR ELGORT

**COVER Success '76: the American look at night—** the natural softness and flirt of the hair, the jewels, the touches of vibrant color, the very American approach to glamour—it's a knockout! **Makeup is key:** strong, intense. And sheer—colors that don't overpower your face but don't disappear in P.M. lighting. The kinds of colors you can find in a whole group of "heightened naturals"—coal, beiges, berry tones—at 'Ultima' II by Charles Revson. Four here: their Beautiful Nutrient Makeup in Natural Beige; Super Luscious Creme Eyeshadow in Charcoal Grey; Glazed Brownberry Blushing Creme; and Super Luscious Lipstick in Bittersweet Red. Makeup, Way Bandy; hair, Harry King. . . . The glimpse of white halter—just a hint of one of Halston's new evening sensations; more about it—and of it—on page 148. All jewels, Elsa Peretti of Tiffany.

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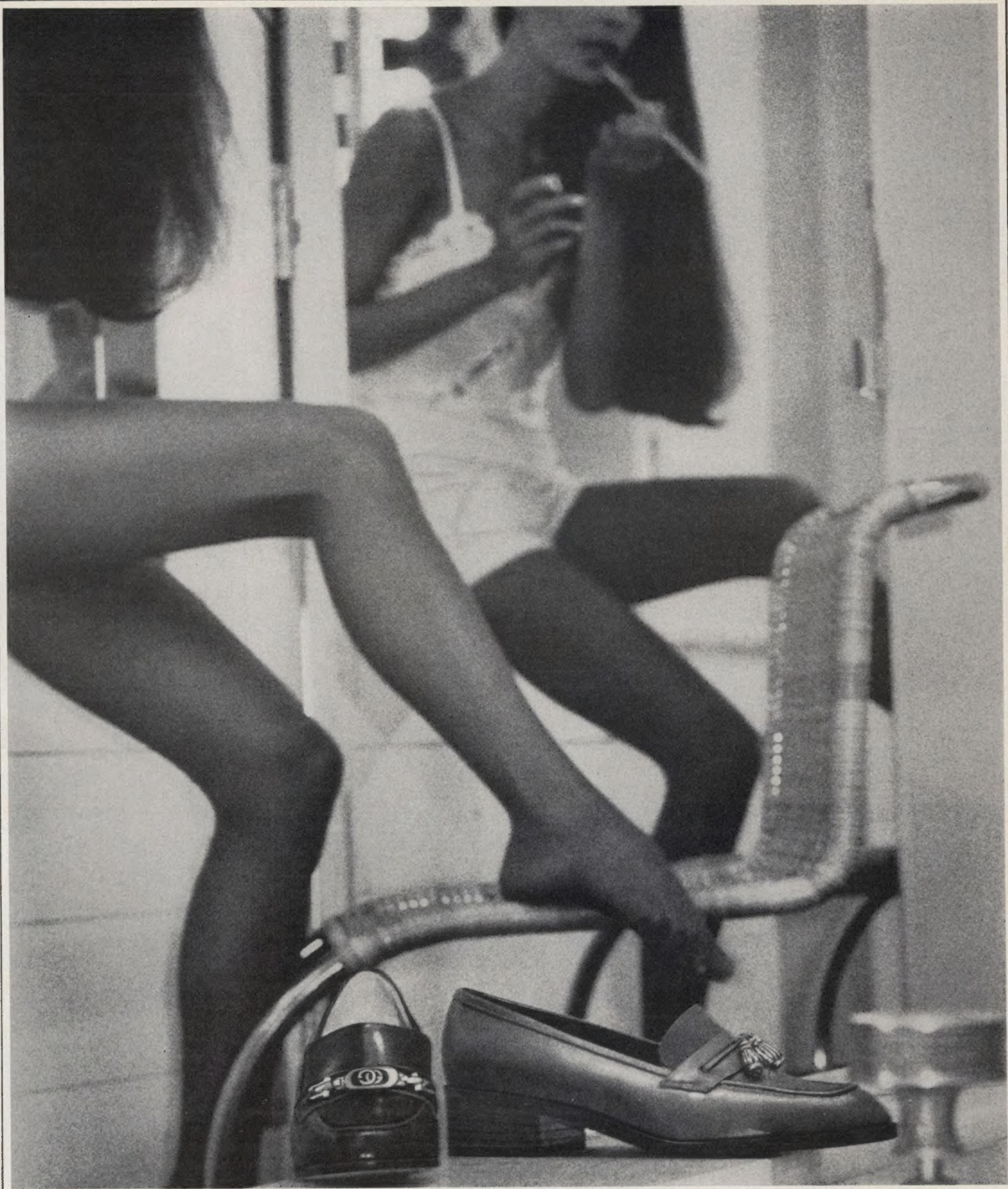
# EVE OF ROMA

"Roman Glow Makeup, light years ahead of its time."

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Photographer: ALAN MARTIN



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TELLER

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## The suit.

It gets better  
and better. All grape-lime-

blue-beige. Good enough

to impress an

Impressionist. Because

fashion is an art.

By Belle Saunders for

Abe Schrader in soft mohair-wool

with an appropriately low keyed

beige polyester blouse.

6 to 16, 220.00

*[Signature]*

The Salon,

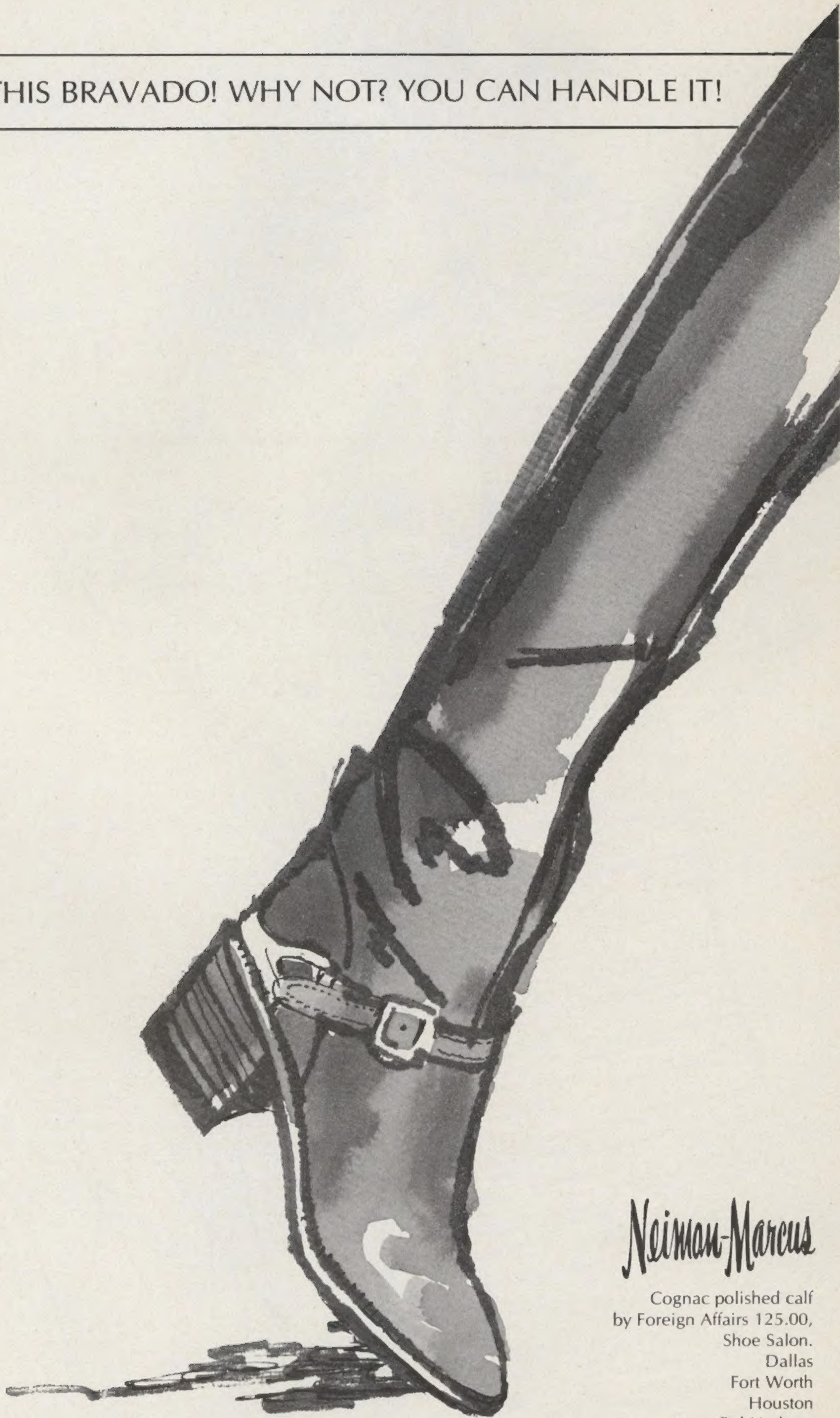
Lord & Taylor, all stores



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THIS EXCITEMENT! THIS BRAVADO! WHY NOT? YOU CAN HANDLE IT!


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*Neiman-Marcus*

Cognac polished calf  
by Foreign Affairs 125.00,  
Shoe Salon.  
Dallas  
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Houston  
Bal Harbour  
Atlanta  
St. Louis and  
Northbrook, Illinois





Tonight, I feel as ethereal  
as a silken butterfly. This  
afternoon, I helped him  
change a tire. Is it magic,  
the moonlight, or Cheryl  
Baron's slither of silk?

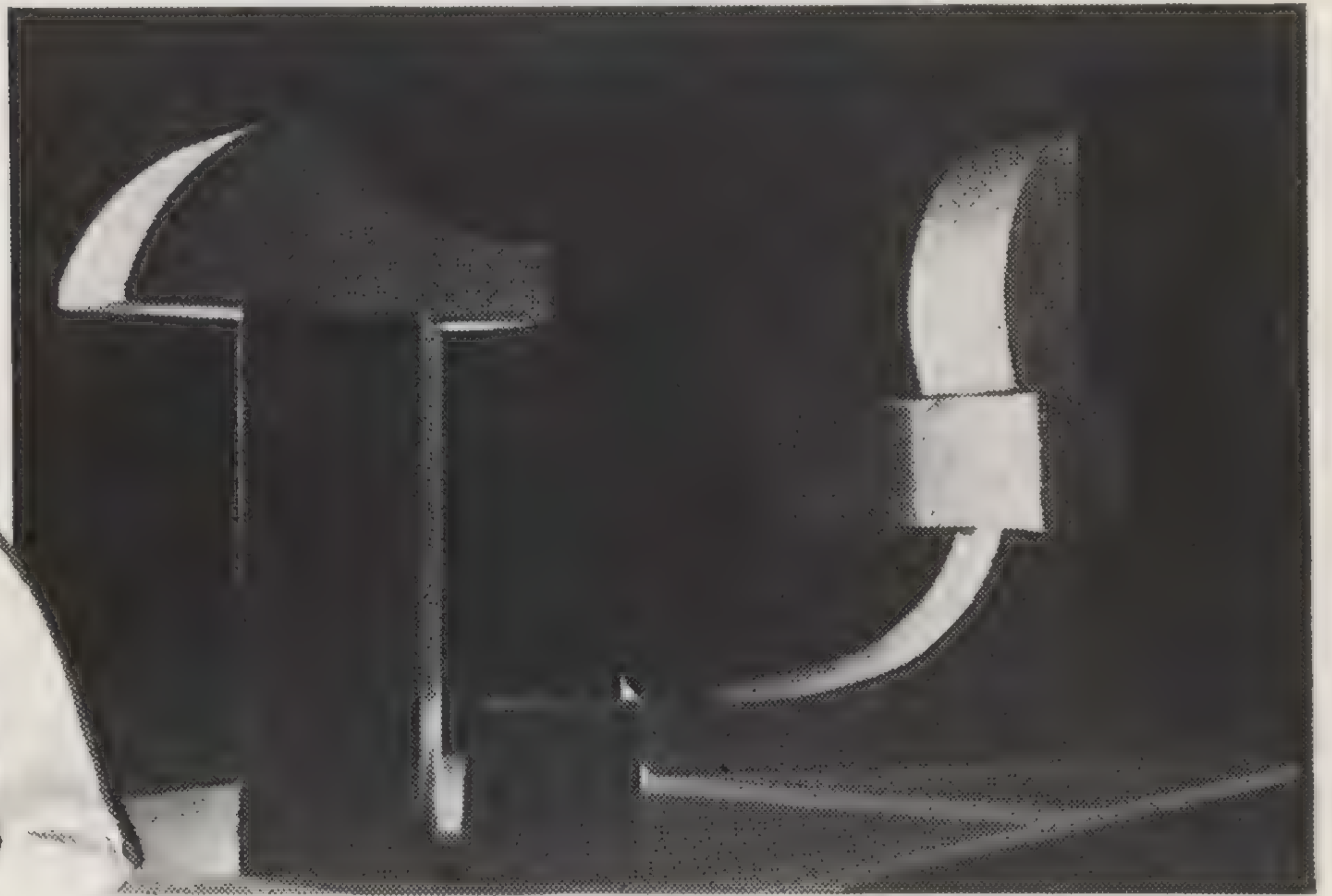
Butterfly poncho of  
pure silk, hand-  
painted with the  
pinks and blues of a  
Caribbean sunset.  
Matching scarf.  
Elasticized so that  
one size fits all,  
\$260.

Worn over navy  
matte jersey trou-  
sers of rayon. Small,  
medium, large,  
\$130. Park Avenue  
Room.

Silk in the moonlight.  
One of the pleasures of summer,  
and it's from. *Saks  
Fifth  
Avenue*



Anthony Padovano's "Nebraskan Gateway"—25' long x 15' wide x 14' high granite sculpture to be located near North Platte. Second in a series.



## bicentennial impressions

Nebraska's Bicentennial **SCULPTURE GARDEN** being created along Nebraska's I-80 from east to west. Modern sculptures, not looking to the past, but looking on the horizon to our third century. **BLEYLE** creates a natty pea jacket in smooth wool flannel knit of oatmeal, camel or pearl grey, \$139. Turn it into a pantsuit by adding the matching pull-on pant, \$62, sizes 6 to 18. The **HOOPER** wool turtleneck in wedgewood blue, oatmeal or grape, sizes 6 to 16, \$29. A new **HOVLAND-SWANSON**, the store of fashion and fashion ideas, soon to open in Omaha's Regency Fashion Court. A store as exciting and modern as the great city it will serve.

# hovland • swanson

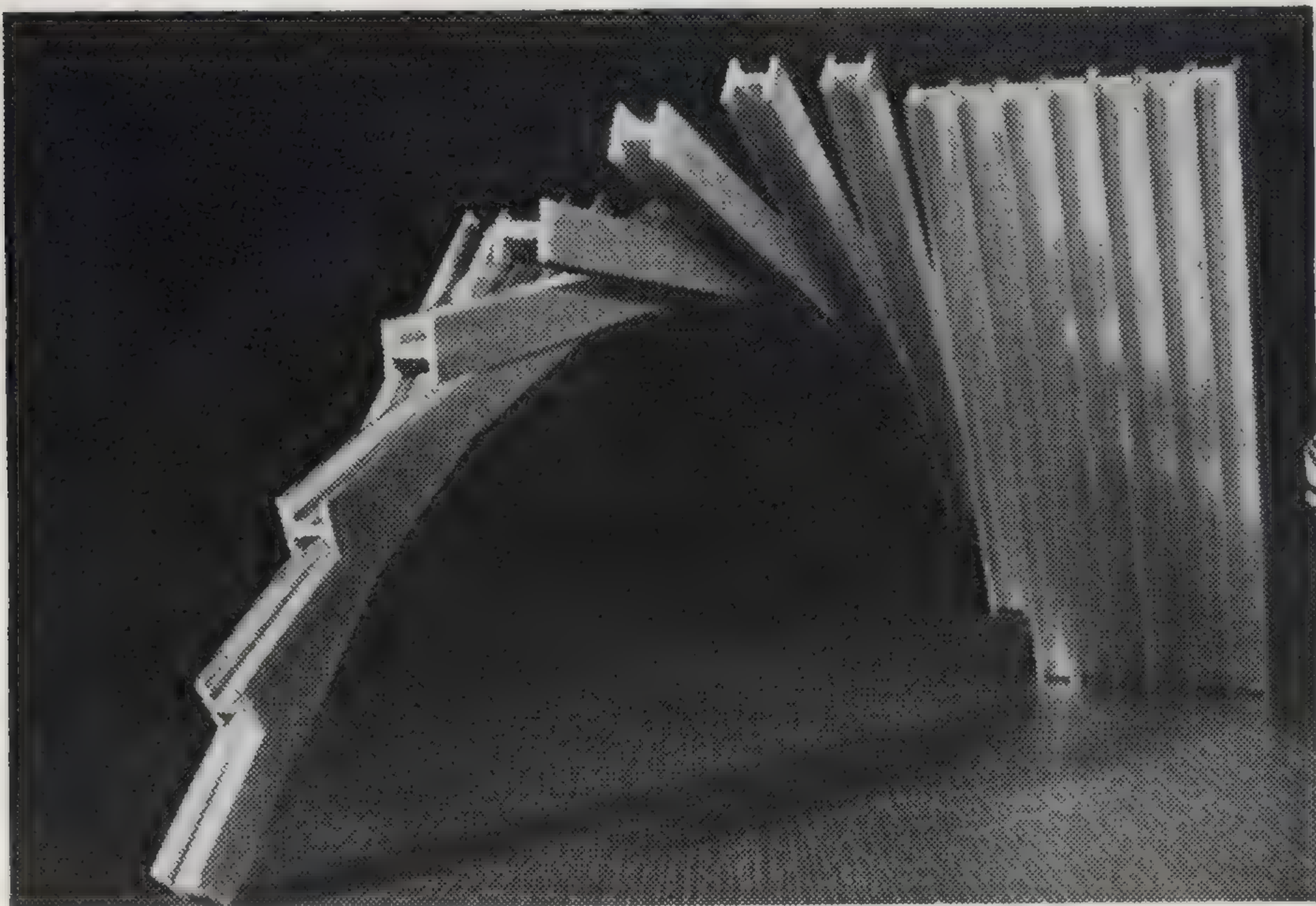
LINCOLN • GRAND ISLAND • OMAHA '76

OPENING IN AUGUST — HOVLAND-SWANSON IN OMAHA'S REGENCY FASHION COURT

Send inquiries to Hovland-Swanson, 1230 'O' Street, Lincoln, NE 68508



Linda Howard's "Up/Over"—20' long x 10' high anodized aluminum "I"-Beam sculpture to be located near Ogallala. Third in a series.



## bicentennial impressions

Nebraska's Bicentennial **SCULPTURE GARDEN** created to provide Nebraskans, and visitors to the state, access to some of the best sculpture of our time outside of museum walls. **TANNER**—simply designed, uncontrived ...with happy Japanese blossom print, flowing lines and fluid polyester that makes you feel weightless and willowy. Beige or sea green, sizes 6 to 16, \$78. A new **HOVLAND-SWANSON** store soon to open in Omaha's Regency Fashion Court, one of the nation's finest planned community developments of homes, shoreline apartments, offices and elegant fashion stores. Come to see us, as we begin an age of new adventure with Nebraska and America and You!

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Gideon Lewin

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## Yves St. Laurent-Your Very Closest Tie

He's so in touch. His little drawstring top boot stays right where you tie it. Under skirts, over trousers, you decide. Instinct tells you that crushy brown suede wouldn't let you down for the world. Fine Shoe Salon.

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From the I. Miller Galleria Collection...Stunning boots pointing the way to fashion excellence! Handcrafted, delicately detailed and on heels richly stacked, \$120.00

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Visit I. Miller Salons in the following cities: New York, Eastchester, Boston, Atlanta, Troy, Dallas, Corpus Christi, Kansas City, Pikesville. I. Miller shoes also available at: Battlesteins, Frost Bros. and other fine stores.



# The bath that draws you closer together.

You have come to your senses now. Tonight, in your own perfumed and private sanctum, there are just the two of you. The only two who matter at this perfect moment.

Tonight, you who have shared so much pleasure and pain together, so much passion, so much tenderness, will partake of yet another sharing, another mutual joy, another fragile but enduring fusion.



And how inevitable that this basic communion between you should be inspired by one of the most basic elements in the world: water. Water: to warm you, to gentle you, to caress you—singularly and together. Water: to make you float through time—towards each other. Water: to enfold and hold you, to be as sensuously tactile as your hands upon each other.

You touch in a new way. For this bath is a touching experience. Your fingers trace a delicate pathway across a silken shoulder, down a responsive spine. The fragranced soap runs in rivulets down the beautifully balanced globe of a breast, down a tapered thigh.



And suddenly, the walls of your bathroom fragment, fall away and dissolve.

And you have traveled backward to other times, other places. And become a sybaritic duality, sharing a bath together within the templed walls of ancient Egypt, amidst the marble arches of The Roman Empire, synthesized in the ritualistic and grave sensuality of a bath house in fourteenth century Japan. Other times, other places, where bathing was a daily renewal

of soul and psyche, part of the art of social intercourse, as well as a bodily awakening.

You speak to each other with your hands, your eyes, your mouths. You bring to each other the understanding of shared silences, as well. You cleanse each other scrupulously, fastidiously, as if performing a lovely rite that makes you one. And it all happens with three new and natural adjuncts to this intimacy of caring and sharing: Benandré Soap, Benandré Bath Crystals, and Benandré Bath Gelée. To draw a bath that draws you closer together.



## Benandré:

to recapture the sensuous past  
in the beautiful present,  
turn on the taps,  
turn on Benandré,  
then just turn on.

**ben rickert, inc.**

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# BEAUTY NOW

## Summer skin and body tips: cool news for right now

Supporting your head with your hands is bad for posture and skin, says Penny Pennix, whose facial salon is at 14 East 60th St., N.Y.C. She recommends: 1. Let your body hold your head up, find a comfortable position to sit, keep spine straight, pull in abdominal muscles. 2. Knead hands, massage knuckles to keep them occupied; if you must support your face, use backs of hands (*left*), as they do not contain as much acidity, perspiration, or soil as palms. **MUST-AVOIDS**—and the reasons why—are shown below.



A MIX OF OILS BASED ON PUNGENTLY-SCENTED CLOVE OIL IS THE KEY INGREDIENT OF EVE OF ROMA'S SKIN SOOTHING ANTI-PARCHING CREAM (RIGHT), TO FEATHER-STROKE ON SKIN THAT'S BEEN IN THE SUN TOO LONG.



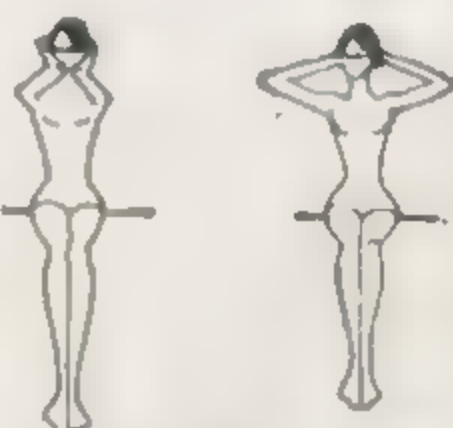
REYNOLDS ROLLES



Pure Tatiana! Lovers of Diane Von Fürstenberg's rich fragrance can now have it in newly patented EMRIII spray dispenser (diagram left) that isolates propellant from perfume, so no errant gases dilute scent. It's Tatiana SPORTSPRAY.

## BACKS: BARE FACTS

Put your back into summer—beautifully (right). Here, from the Health Club for Women (N.Y.C.), two posture perfectors. At the office (top right): sit, arms opened, fingers laced behind head. Keep head straight, neck long, inhale. Slowly bring elbows together, exhaling. Return to starting position, do three times. At home (left): sit, legs spread, fingers laced behind head, inhale. Slowly bend forward, bringing elbows together as close to the floor as possible. Exhale and return to starting position. Repeat three times.



LYNN KARLIN



## STRESS RELIEVERS

Your back and neck are "prisoners of stress," according to Gilda Marx of Body Design by Gilda (Los Angeles). If you sit all day in an office, your muscles tend to be too relaxed and they lose flexibility. Result: poor posture, stress "aches." Gilda has developed, with the help of registered physical therapist Nancy Lawrence, a therapeutic exercise program to strengthen the muscles in those areas so they can better cope with stress. You need your doctor's consent to take the program which is conducted on a group- or an individual-instruction basis. For more information, call Gilda: her number is (213) 553-2512.

CONTINUED ON PAGE 18





The best of both worlds!  
Skin Life longlasting lipcolor acts as a beauty treatment.

#### The Science Of It:

New Skin Life Lasting Color Lipstick keeps your lips soft and special "color extenders" keep your lipstick on. Keep the gloss on, too. And like all Skin Life products, contain GAM, a bio-complex that closely resembles the natural fluid of your skin cells. Truly the perfect lipstick at last!



#### The Beauty Of It:

Our new Skin Life colors are that happy new medium... not overwhelming, yet not underplayed. It's where fashion is right now. 8 glamorous shades for a wonderful gleaming, exciting, you. Wow!

Helena Rubinstein / The Science of Beauty



## Look what Woolite's washing now!



It's soft, it's silky, it feels luscious on. Now keep it that way with Woolite.® With Woolite and cold water, your delicate washables won't fade or grey. Lingerie stays fresh and bright. No wonder Formfit-Rogers intimate fashions say "Wash in Woolite."

You always look better—feel better, too—in the clothes you wash in Woolite.



## Vogue BEAUTY NOW

CONTINUED FROM PAGE 16



New light on tweezing... to make more precise plucking easier, somebody smart has thought of putting a spotlight into the handle of tweezers. Called Tweezer-Lite, it's \$10 from Griffin & Evans, 720 Fifth Avenue, N.Y.C. 10019.

### Sunburn cures...

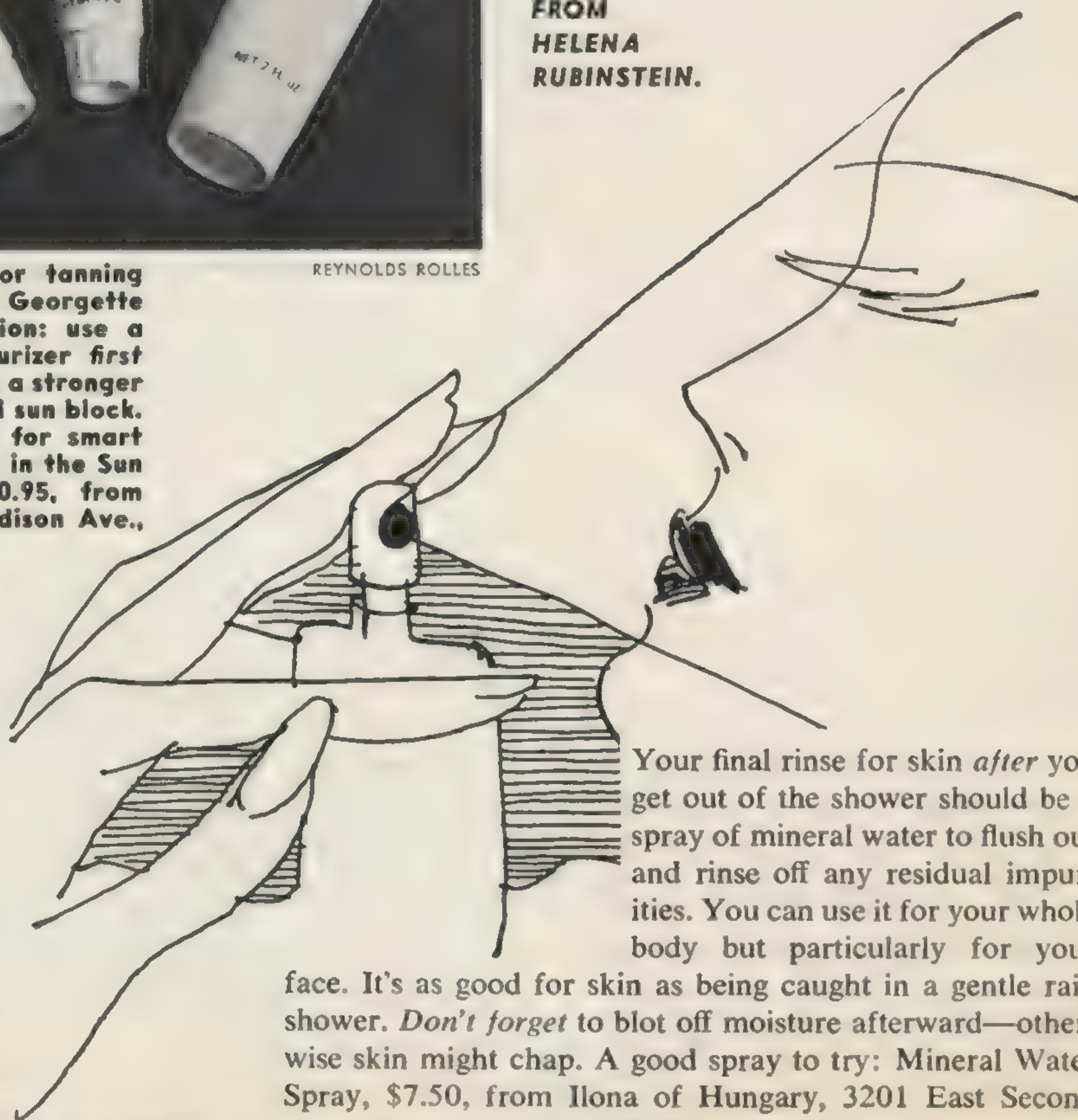
... from dermatologist Irwin Lubowe: take 10 grains of Indocin or aspirin with milk every 3 hours; rub down burn with cider vinegar; then use creams containing vitamins A and D to fight inflammation. If condition does not improve, check with your doctor. One soothing nighttime cream we tried that worked: Vitamin A-D Complex Cream from Coty.



REYNOLDS ROLLES

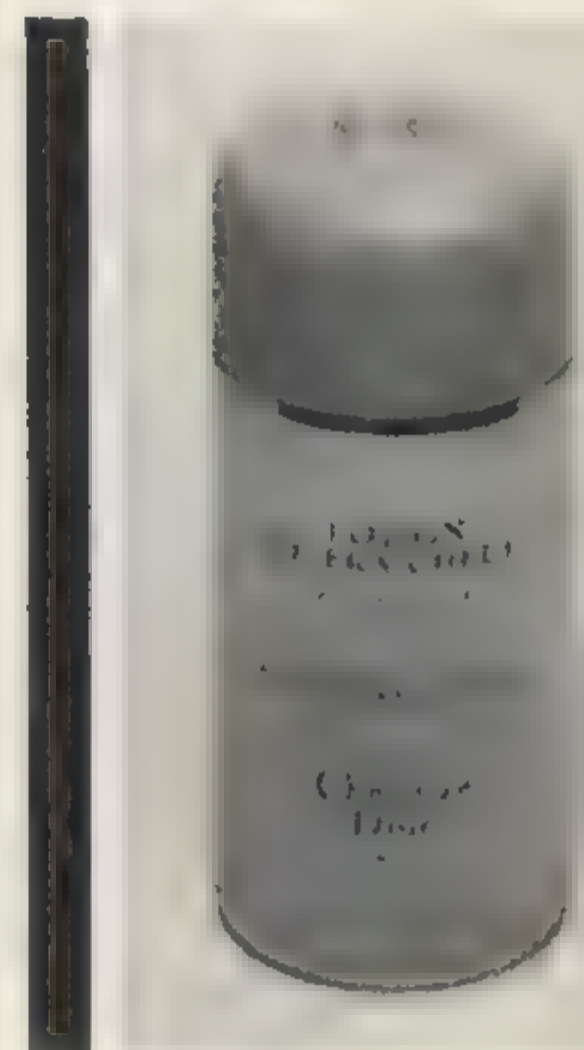
New about-face method for tanning wisely from skin expert Georgette Klinger. Her recommendation: use a mild sunscreen with moisturizer first and get some color, then use a stronger sunscreen and finally a total sun block. All the products you need for smart sunning and skin caring are in the Sun Survival Kit (above), \$10.95, from Georgette Klinger, 501 Madison Ave., N.Y.C. 10022.

If you are reading this on the beach, you should be wearing sunglasses and a hat!



RICHARD ROSENFELD

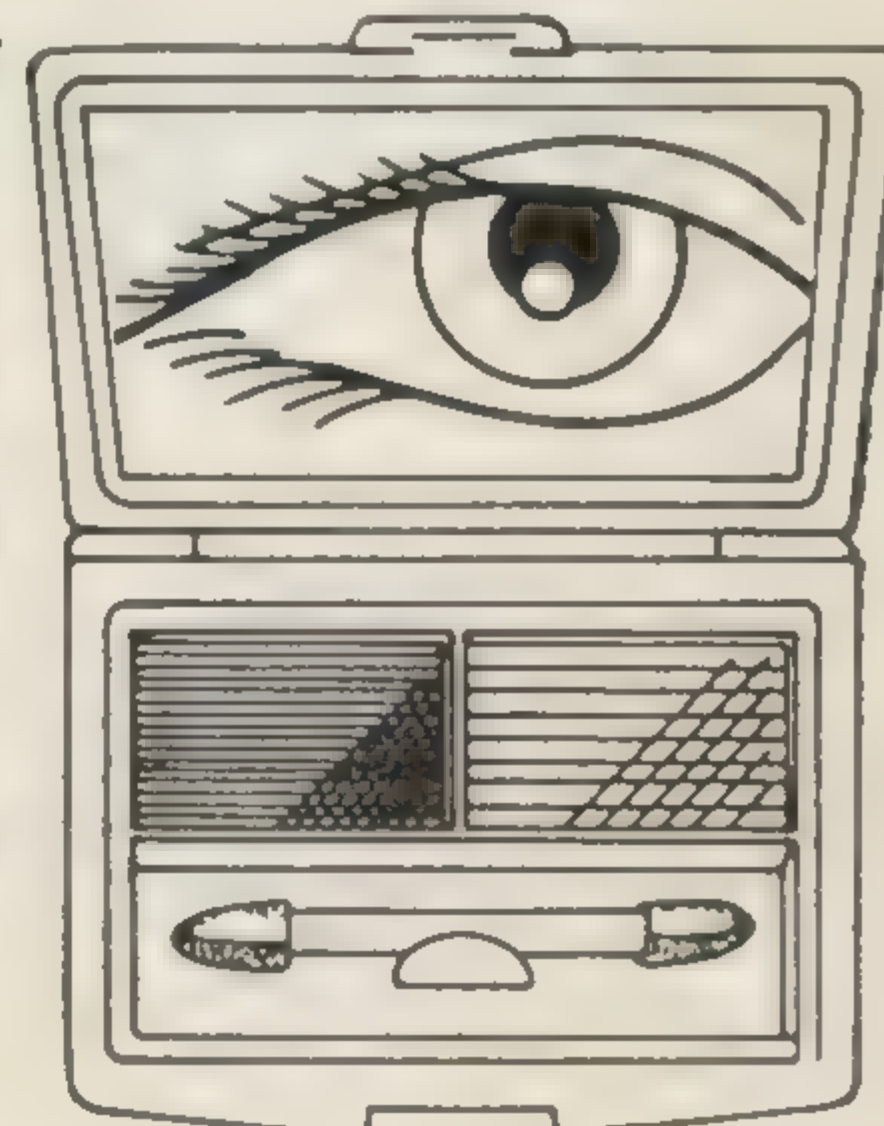
How heat works for better looks: The Spa at Palm-Aire, Pompano Beach, tells us that a sauna (dry heat) is particularly beneficial to remove body toxins, whereas a steam bath (wet heat) may be helpful in cases of arthritis—when joints are involved—and some skin diseases like psoriasis and chronic eczema. Both heat treatments should be followed by a tepid shower, then a cold one, to restore normal body temperature. Note: neither therapy is recommended for anyone with a heart condition or high blood pressure.



### 4 FRESHENERS IN 1

... to pack along anywhere. Hydra-Dior Skin Freshener perks up skin after cleansing, is a great eye soother when used on eye pads, a super cooler for sunburned skin (and there's no alcohol in the formula to "bite"), and a pick-me-up for perspiring skin between tennis sets.

THE NIFTIEST NEW EYE-SHADOW CASE IS THE ONE WITH A MAGNIFYING MIRROR. GREAT FOR MYOPICS AND METICULOUS MAKEUP APPLIERS. SKIN LIFE DEEP MOISTURE EYE-SHADOW FROM HELENA RUBINSTEIN.



MARTHA VOUTAS

Your final rinse for skin after you get out of the shower should be a spray of mineral water to flush out and rinse off any residual impurities. You can use it for your whole body but particularly for your

face. It's as good for skin as being caught in a gentle rain shower. Don't forget to blot off moisture afterward—otherwise skin might chap. A good spray to try: Mineral Water Spray, \$7.50, from Ilona of Hungary, 3201 East Second Ave., Denver, Colorado 80206.



# Now.

From now on, there could be a new cigarette for you. Consider the reasons:

Now has the lowest 'tar' and nicotine levels available to you in a cigarette, king-size or longer. 2 mg. 'tar', .2 mg. nicotine.

Now also brings you real smoking satisfaction. The taste is mild and pleasant. It comes in both filter and menthol.

Although it has the lowest 'tar' and nicotine levels, it draws free and easy.

Now has a unique specially designed filter which makes all this possible for the first time.

Compare 'tar' numbers. You'll see that 2 mg. is the lowest of all cigarettes, king-size or longer.

Lowest in 'tar' and nicotine, pleasing flavor, easy draw. If this is what you've been looking for, discover Now for yourself. Now.



## Now. 2mg 'tar' is lowest.

(King-size or longer.)

©1976—R. J. REYNOLDS TOBACCO CO.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

FILTER, MENTHOL: 2 mg. "tar", .2 mg. nicotine, av. per cigarette by FTC method.



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YOUTH 25 — this new remarkable discovery does just that! Beauty editors, stewardesses, actresses — all testify that it works! It is the world's first liquid creme that is both a treatment and a moisturizer — in one . . . it imparts a healthy natural 'glow' sheen to the skin.

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*Irma Shorell*

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## Vogue Beauty Checkout

# Secret exercises to do while you're on the beach

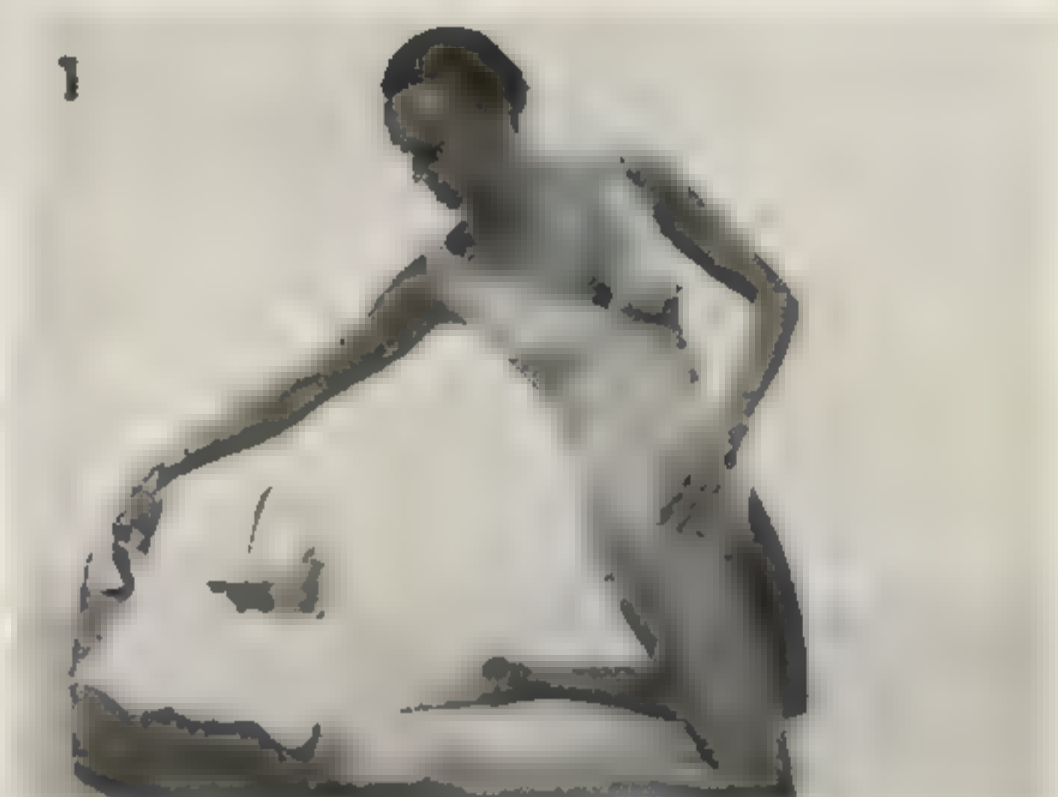
Use summer time twice, as niftily-shaped Lydia Bach does. Owner of the Lotte Berk Method (N.Y.C.), Lydia, who keeps her body finely tuned all year, fits in a muscle-toning workout every time she sunbasks on the "perfect exercise medium . . . sand." Here, Lydia has camouflaged some of her most effective toners as ordinary beach activities. Tear this page out and pack it along next time you go seaside.

Before doing any of these exercises, run up the beach for two minutes to warm up. Next, do a limbering head-to-toe stretch.



### ◀ Glass stretch

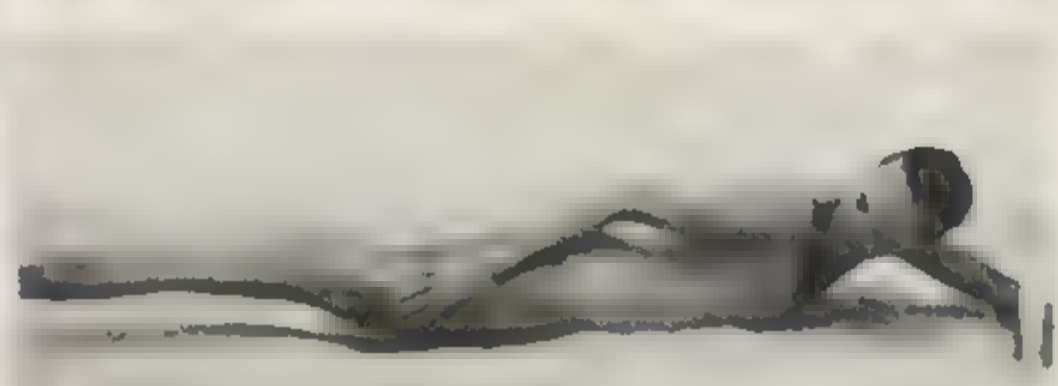
Sit, legs outstretched, feet pointed, stomach in. Lean forward, exhaling, and place a glass as far away as possible. Hold, knees down, for count of 10. Make a mental note of the distance of your glass stretch. It will improve in 2 to 3 weeks.



### ▲ Beach-bag shapers

1. For firming (tensing) hip, thigh, and seat (gluteals, hamstrings), kneel, knees 1½ feet apart. Lean back a few inches until you feel thighs working (keep spine straight—don't arch back) and reach in the bag. Twist body to other side and repeat. Pick up bag and place in front of you. 2. Kneel,

knees and feet together; lift seat several inches off feet and reach into bag. Hold to count of 20, holding stomach in. Lift bag and place behind you. 3. For stretching (detensing) hip, thigh, and seat, take same position as 1. Place hands on sand behind body, press and tilt pelvis up. Don't arch back. Hold to count of 10.



### ▲ Applying sun oil

Lie on stomach, keep head low. Tuck pelvis into sand and round back slightly. Lift one leg, apply lotion slowly. Feel muscle working under hand. Repeat other leg. If there is discomfort in lower back, don't do this exercise.



### ▲ Magazine-perusing

1. To work thigh, seat muscles (gluteals) and contract abdominals, lie with knees bent; come up on elbows. Push feet against sand to tilt pelvis up, push small of back into sand. 2. Remove elbows, keep back firmly pushed into sand. Hold for count of 10.

### ▼ Reaching

Exercise for thighs and lower stomach. Sit, legs outstretched. Leaning forward acts as a weight to thighs, makes exercise more difficult. Try to get hands past your knees on sand (near ankles is advanced strength). As you raise leg off sand, don't let hands budge. Keep leg raised, point and flex foot 10 times. The lower you are able to lean, the more you increase stretch in lower back.



ISHIMURO

### ▲ Toweling

1. For contraction of upper arm and shoulder (pectorals and deltoid) muscles—good for posture—hold rolled towel at shoulder level, press palms against it, then release. Repeat 10 times. 2. To stretch pectorals and deltoid muscles, hold towel out straight behind you, keep elbows straight. Move towel up and down 10 times. Keep spine straight while performing this exercise.

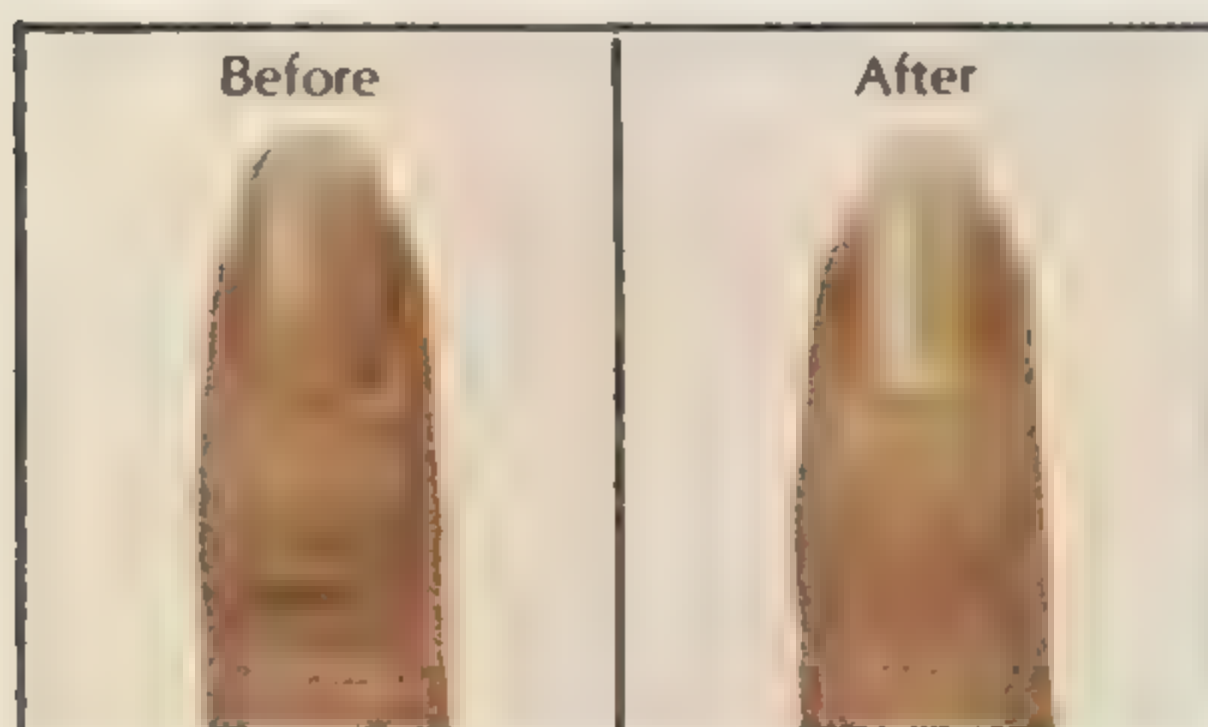
Note: Lydia Bach is holding exercise classes at the Hampton Day School, Bridgehampton, L.I., from June to September this year. For information, call (516) 537-1240.

LEOTARDS BY CAPEZIO BALLET MAKERS



# ANNOUNCING AN AMAZING NEW NAIL DISCOVERY. THE JÖVAN NAIL CONDITIONING AND POLISHING KIT.

Take a good, close look at your nails. See the little ridges in them? Every ridge is a tiny vulnerable surface, ready to crack or nick at the slightest bump. You may not notice it until weeks later, when that nick nears the tip of the nail. But by then it's enough to start a deep crack or a long wide chip. And there goes another nail.



## At last, a helping hand. The Jōvan Nail Conditioning and Polishing Kit.

Until now, about the best you could hope for was a cover-up for nail problems—a good polish or false nails. But now, you can actually improve the quality of your nails and protect them from damage right from the start. With the brand new Jovan Nail Conditioning and Polishing Kit. This remarkable kit is unlike anything you've ever used before. In just minutes, it goes to the very cause of nail problems, gently erasing the ridges that can weaken and damage nails. Then it conditions the nails, and finally it buffs them to a prettier shine than ever before.

## Beautiful nails the Simple, Quick, Easy Way.

1. The Jovan Nail Smoother gently erases the surface ridges in the nail. You delicately glide it across the nail in one direction



only until nail surface looks powdery white. This creates a smooth, snag-resistant surface which helps prevent flaws, helps resist cracking, chipping and ragged edges.

2. The Jovan Nail Conditioning Cream is a rich conditioning cream fortified with protein (the very substance of strong nails). It protects the nail against



brittleness and harsh drying conditions. Even protects against detergent water. And buffs up to a beautiful natural shine.

3. The Jovan Nail Buffer buffs the nails to a strong, naturally-beautiful lustre. You can see and feel the difference even after the first few strokes, but don't stop there. After a full thirty strokes you'll see an incredible difference. Nails are glossier, stronger, with a prettier shine than you've ever had with nail polish. No cracks, no ridges, no dullness. Just the rich healthy look of naturally-beautiful nails. And beautiful nails mean beautiful hands.



Get your Jovan Nail Conditioning and Polishing Kit today. It's available at the cosmetic counters of America's finest stores. Only \$8.50.



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The simple, quick, easy way to turn problem nails into beautiful nails.

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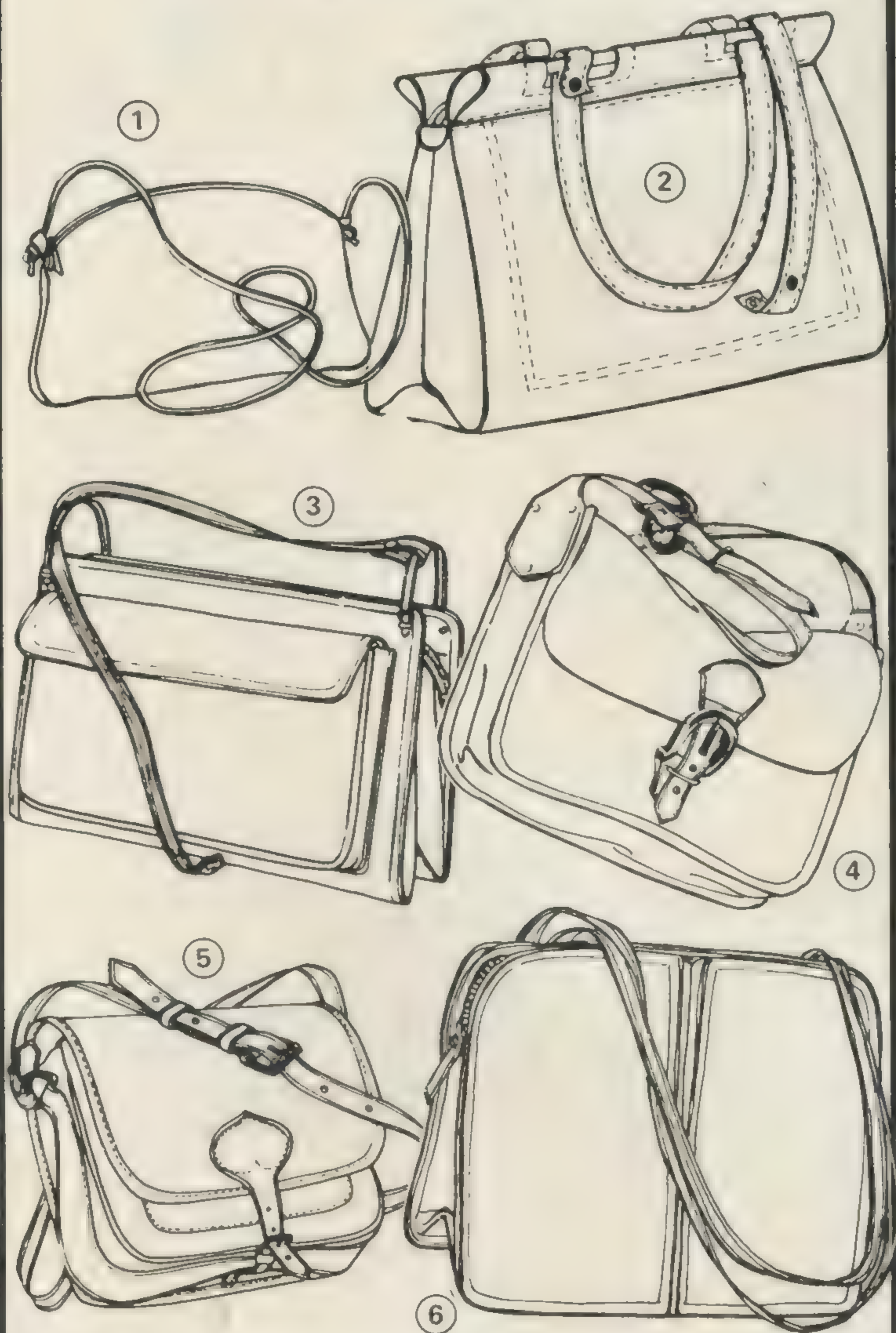
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## Vogue Health

By Judith S. Stern, Sc. D

### Eat rough: it may save your life

Eat enough fiber and, according to recent claims for this "miracle" nutrient, cure or prevent just about everything but the common cold. Is this just the latest fad in nutrition or is it the nutrition discovery of the 1970's?

#### What is fiber?

Fiber, found in varying amounts in fruits, nuts, grains, and vegetables, is the part of the plant that you cannot digest and is made up of such complex compounds as cellulose, hemicellulose, pectins, and lignins. Whole-grain cereals such as bran, for example, contain up to 12 percent fiber, cooked lentils up to 1.5 percent, and roasted nuts about 2.6 percent. Most fruits contain ½ to 1 percent fiber. Meat, fish, and poultry, on the other hand, do not contain any fiber. All plant foods contain some fiber as long as these foods are not overly processed. Refined foods tend to have less fiber than unrefined foods. Brown rice is 0.9 percent fiber, while polished rice is 0.3 percent; whole-wheat bread is 1.6 percent, while white bread is only 0.2 percent. Sugar, whether white or brown, has no fiber.

#### Fiber and disease

Until recently fiber was thought to act only as a laxative and was pretty much ignored by nutritionists. We have been forced to reexamine the role of fiber in our diets because studies have shown that in such areas of the world as rural Africa where fiber is high in the diet, as high as 25 grams per day, incidences of such diseases as heart disease and colon cancer are lower than in countries such as this where fiber in the diet is about 4 grams per day.

Fiber is thought to prevent or cure diseases by speeding up the time it takes food to pass through our digestive tracts and increasing the bulk of our bowels. If you eat a diet low in fiber, it can take the food you eat three to four days to pass through your digestive tract compared to one to two days with a diet high in fiber. To check the passage of food through your digestive tract, swallow a small handful of unpopped popcorn and see how long it takes for it to appear in your stools.

Here, an alphabetic guide to five major diseases and how fiber may act to cure or prevent them.

**Cancer of the colon:** fiber may prevent it by decreasing the amount of time it takes for food to pass through your digestive

tract: the faster the time, the less time for cancer-causing substances to remain in contact with your intestines. Some doctors believe that high rates of colon cancer are linked, too, with eating large amounts of fat and protein. By increasing the fiber in your diet, you will be decreasing the amount of fat and protein.

**Constipation:** thought to be caused by a number of factors, one of which is lack of bulk in the diet. Fiber gives bulk.

**Diverticular disease:** thought to develop when food moves slowly through the intestines. Pressure builds up which results in a ballooning of the intestinal wall and much pain. In the laboratory, when rats are fed diets low in fiber, they, too, develop diverticular disease. If you have diverticulitis, a diet high in fiber may reduce the painful symptoms. To avoid diverticulitis, eat a high-fiber diet.

**Heart disease:** the leading cause of death in the United States. If your serum cholesterol is high, greater than 250 mg/100 ml, adding fiber to your diet may lower your blood cholesterol and your risk for heart disease. Fiber inhibits the absorption of cholesterol and such compounds as bile acids that can be made into cholesterol.

**Obesity:** people who are overweight eat their food more quickly than those who are normal weight. Foods with fiber require more chewing than refined foods and will help you to eat more slowly (it's pretty hard to wolf down a carrot). Fiber will also provide bulk, give a full feeling.

A word of caution: the only way to lose weight is to eat less. Some foods that are high in fiber, such as peanuts (4.3 percent fiber) are high in calories as well (5 calories per peanut).

#### Add fiber to your diet:

One way is to use bran in your cooking. Add a few tablespoons to your favorite meat-loaf recipe, add it to bread if you bake your own. You can even add bran to sauces in limited quantities. Substitute whole-grain breads for white bread. Cut down on sugar, meats, and carbonated drinks, and add more foods of plant origin. Try to eat between 10 and 15 grams of fiber daily. Although an apple a day may not always keep the doctor away, several apples a day can go a long way to keeping you healthier. ▽



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## Vogue Answers Your Beauty Questions

### Skin that travels well... three teeth do's... tennis tan tip

**Q** I will be traveling for a month this summer and must keep my packing light. Is there any way to cut back on beauty products (soaps, masks, toners, etc.) without giving up my good skin-care regime?

**A** There's no need to "cut back" on skin care while you're traveling. What you do need is an efficient, compact system of products that do the job and last for the duration. A fast, neat kit to have along is Dermetics 3 Minute Facial trio. Cleanser, astringent, and moisturizer come in plastic travel bottles and are meant to give complete skin care for 45 applications. This should get you through the month and you can throw them away before the trip home.

For your body (so it doesn't end up at the whim of hotel soaps), carry along a body shampoo—check to see if one is available in your favorite fragrance—and double-use it as a bubbly wash for lingerie.

**Q** I've heard that brushing your teeth with baking soda is a good way to keep teeth clean between professional polishings. Does it also do anything to prevent tooth decay?

**A** Baking soda provides a "mild abrasiveness" that helps clean teeth, say Alexander E. Eitches, D.D.S., and Marc H. Lorinsky, D.M.D., of New York. But, they add, the best way to take care of teeth between visits to the dentist is to: 1. Brush teeth effectively with vertical strokes (away from the gums) after meals and before bed. 2. Floss teeth with unwaxed floss. Both of these methods will disrupt the formation of plaque that causes periodontal disease and tooth decay. 3. Another tip for mouth health: the use of "gingival stimulators" that will encourage circulation of blood to the gums. One good way to do it: eating apples—to give gums a workout.

**Q** What do I do with a clutter of beautiful, empty perfume bottles that I can't bring myself to throw away?

**A** Place them, tops off, in drawers of lingerie, panty stockings, handkerchieves, scarves. The scents will last for months.

**Q** I spend most of the summer on the tennis court, so, although I wear a bare tank-top tennis dress, I still have an awkward "tan line" for strapless summer evening clothes. Is there a light makeup that can help disguise the problem?

**A** First of all, it's just a good practice to be well-protected on the court with a sunscreen (then the difference between tan and not-so-tan won't be too noticeable). Second, at night you need a body moisturizer to keep sunned skin cool and moisture-replenished. And, third, there's that color equalizing you mentioned. It would be great if there was one product that worked on all three problems—and there is. Borghese Sport Cream is a lightly tinted moisturizer with sunscreen, so it takes your skin right through day and evening. In stores by Mid-July.



# At last. Another chance to bake the life out of your hair.



We're not against the sun. We're just against sun burned hair.

Ah, summer.

There isn't any good that can possibly come out of this three month orgy of sunbathing and swimming. For your hair, that is.

**Sunning.** Since this is the chief assailant, we'll quickly review all the not so glorious things it does. Sun dries hair. Leaves it brittle and dull. Sunlight streaks hair. And not necessarily in an attractive, natural looking way either.

**Swimming.** Ocean or pool. What with the salt that dries and the chlorine that discolors, we'd be hard pressed to say which does the most harm.

Then to compound this unlovely series of disasters for hair, we shampoo more frequently in summer and

blow hair dry. But what hair doesn't need is more heat. What hair needs is help.

**Pantene's got it – The Heat Solution.** It protects hair from direct heat of blow dryers, hot curlers and the sun.

The big plus here is Phytantriol. Forget the name but not what this exclusive Pantene Swiss Conditioner\* does. It acts as a protective shield for hair, maintaining its natural moisture balance.

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For healthy looking hair, use The Heat Solution after every shampoo.

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**More on summer.** Baby your hair. Wear a scarf or hat in the sun. Rinse chlorine or salt out immediately after swimming. And use Pantene – to give back to your hair what summer takes away.

Let's not have your hair pay all year for your season in the sun.



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## TIP-OFFS

What to  
see,  
read,  
listen to,  
and  
watch for

## movies

BY REX REED

## ★The Missouri Breaks

This is one of those big, brawling, pretentious Stanislavsky Westerns that members of the Actors Studio used to make to prove they could ride horses. Absolutely nothing ever happens in the plot, but everybody agonizes to death wearing spurs. The film has got Marlon Brando and Jack Nicholson; and that's a lot, but not enough. If this empty, boring sagebrush soap opera sinks, it might be a badly needed lesson to Hollywood moguls who think they can mint new fortunes out of counterfeit collateral just by teaming buddy-buddy actors for marquee value.

At a running length of two-hours-plus, this movie seems to last a lifetime, maybe because it isn't much more than a tidal wave of clichés from every Saturday-afternoon Gene Autry movie ever made; and watching it all come back, like an onion, has a particularly disagreeable effect.

But I don't think it's the clichés that made me keep glancing fitfully at the seconds turning to minutes and minutes grinding into hours on my watch; it's the sheer cocky notion that no matter how banal the script becomes or how dumb the movie gets, we'll watch it and love it because it's big, expensive, and weighted down with star performers doing star turns. It's an offensive conceit. For what this yawn cost, both Brando and Nicholson could have turned out meaningful films with personal dignity. They could sell us anything. Why settle for hash?

The plot for *The Missouri Breaks* is interminable in the telling, but could be written on the head of a pin. In fact, it could be written on the head of Thomas McGuane, whose list of previous writing credits (*Rancho Deluxe*,

*92 in the Shade*) already guarantees him the anonymity he deserves.

In the Montana badlands of the 1880's, a demented land baron reads *Tristram Shandy* and punishes cattle rustlers by staging his own public hangings. The baron's daughter quotes Samuel Johnson and gets in a few weak jibes about Women's Lib that seem to have been improvised on the set. Into their lives gallop a swarthy rustler with a penchant for growing cabbages (Jack Nicholson) and a "regulator" (long-distance sharpshooter) who languishes in bubble baths and roams the prairie in drag (Marlon Brando).

The baron tires of Brando's fey campiness long after the audience does and sends him packing; but, even after he's fired, Brando continues to search out and brutally to murder Nicholson's gang of rustlers in an awesome group of carnages designed to turn the stomach to bile. A man with a wooden leg gets blown to hamburger patties while he's having sexual intercourse standing up. Another is blown off the seat of an outdoor toilet in the middle of what Lee Strasberg's students used to call a "private moment." Almost everyone dies in a bloodbath of flying spleens and slashed throats, but not before Brando mumbles his way through the film in an unexplained Irish brogue, rampaging across the frontier smelling of lilac water and telling his horse: "You have the lips of Salome and the eyes of Cleopatra!"

Whether the Dale Evans costumes, the Aunt Jemima rags on his head, and the Audubon bird books in his saddlebags are the inventions of Brando, of writer McGuane, or of director Arthur Penn is anybody's guess; but the effect is oddly nauseating. The dialogue is full of howlers (scruffy rustler on the way to the hanging tree: "I don't regret my careless, devil-may-care ways—just remember me as the Lone-

some Kid!"), and the interiors are so dark you can hardly make out the people in them. The editing is especially annoying; just when a scene threatens to get interesting, it ends abruptly, as though chopped with a hatchet.

There isn't one character in the film you can root for or muster any interest in or feel any sympathy toward. Arthur Penn does evoke an almost literary portrait of an inhuman period, and Jack Nicholson's perverse attempt to make sense out of his perilous surroundings like a mule with blinders gives him the appearance of being a visitor on the set. But these are minor reasons to waste time on a project so stilted, so wooden, and so dull. They made better Westerns at Republic, in the old days, and you got a cartoon, too.

borsch.

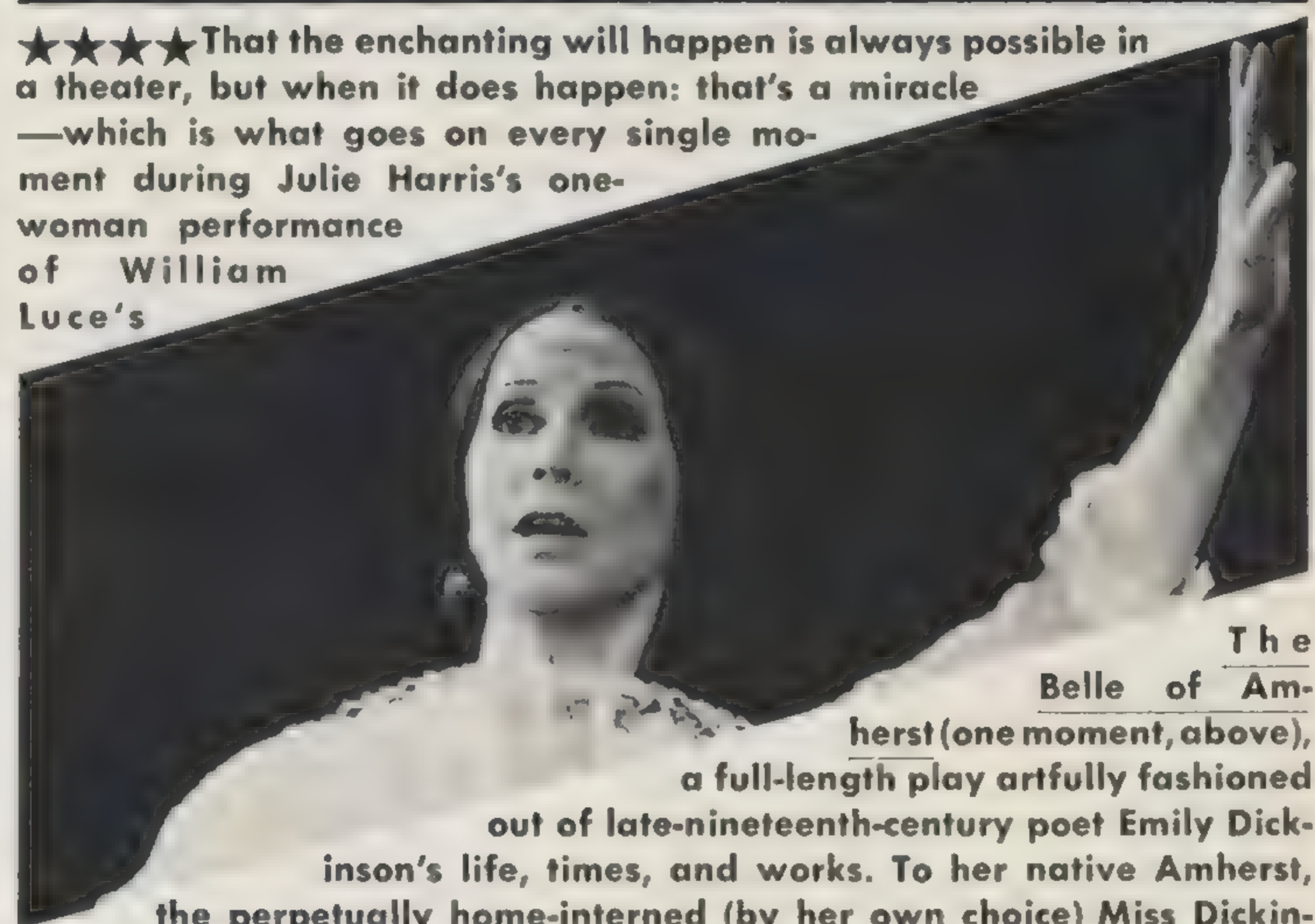
The mixed cast of confused participants often sounds like a group of religious nuts talking in tongues. The promised special effects showing milk, sugar, bread, fire, and water turning magically into people look more like the old prints of Lon Chaney turning into the Wolf Man.

The Dog (a role deserted midway by James Coco, who might just have been the luckiest actor in history for escaping with his reputation intact) wears an aviator cap with two earmuffs. The Cat (Cicely Tyson) looks like something from a Pink Pussycat revue. The ghosts of murder and war in the Palace of Night look like drunken revelers at a Halloween party on Times Square.

Ava Gardner's vulgar Palace of Luxury, with writhing orgies

## theater

★★★★That the enchanting will happen is always possible in a theater, but when it does happen: that's a miracle—which is what goes on every single moment during Julie Harris's one-woman performance of William Luce's



*The Belle of Amherst* (one moment, above), a full-length play artfully fashioned out of late-nineteenth-century poet Emily Dickinson's life, times, and works. To her native Amherst, the perpetually home-interned (by her own choice) Miss Dickinson was an enigma; to Miss Harris's audiences, the New England "nun" is a commonsensical, frequently witty beneficence who thinks, talks, is poetry. We came away, from this play, enhanced by the miracle Julie Harris and Emily Dickinson achieve between them.—L.L.

## ★The Blue Bird

A marshmallow-frosted misfortune, from start to finish, marks the beginning (and possibly the end) of U.S.-Soviet cultural détente. After months of agony and God knows how much wasted money, they still didn't get it right. What started out to be another whimsical *Wizard of Oz* has turned out to be part Grimm, part Disney, and part Frederick's of Hollywood.

The Maurice Maeterlinck fairy tale about Tyltyl and Mytyl, the children who set forth in the world of sugarplums to seek and find the precious secret of mankind's happiness as carried by the bluebird, has disintegrated into a Tower of Babble, chaos, and heavy-handed technical gimmicks. The Russians had the money, the Americans had the know-how, and everybody went down the drain like last week's

of wealth, gluttony, laziness, and vanity, is like the dinner show at Caesar's Palace. Jane Fonda, whose devilish black costume makes her look like the Bride of Frankenstein, seems to be biting her tongue to keep from laughing. Elizabeth Taylor, as Light, the peasant mother, Maternal Love, and as an old witch, has a fine time; but such asinine dialogue as "I am the light that makes men see!" gets only howls from the audience.

The kids never do find the bluebird. Instead, they come home with a powder-blue pigeon that nearly dies of fright. George Cukor, the director, discreetly avoids showing us what the ground looks like under the birdcage. You know how pigeons are. Unpredictable as actors in a movie designed for turkeys, but dead-on-target as critics.

(Continued on page 28)

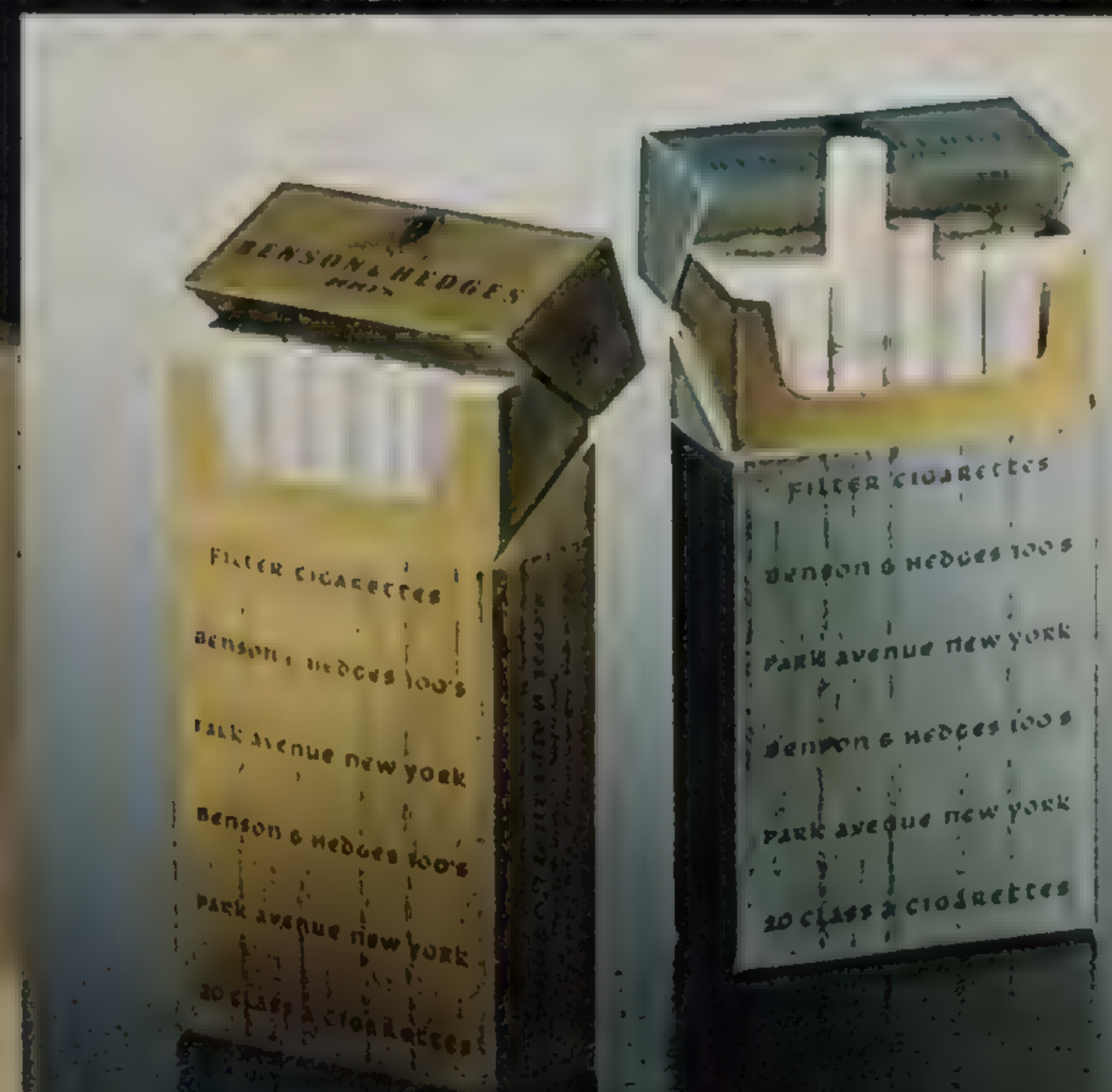


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## Vogue Tip-Offs

CONTINUED FROM PAGE 26

## books

BY ALLENE TALMEY

### ★★The Great Garbo

By Robert Payne (Praeger). The oiled, mysterious slide of Greta Garbo's career from the magical crest of *Ninotchka*, her wildly funny, marvelous movie at the end of 1939, to the start in 1941 of her career of nothingness is at last given a cloudy explanation in this rather trashy book.

Robert Payne, who writes either like a flack or a man besotted with love, explains that MGM murdered Garbo's career after the colossal disaster of *Two-Faced Woman*, which opened twenty-four days after Pearl Harbor on December 31, 1941. Garbo never made another picture.

Willing itself to believe, the public fell for the absurd notion that Garbo's abstinence lay in a desire to retire at thirty-six when she was world famous and still a masterpiece of beauty on film. The public believed the fraudulent "Ay tank Ay go home."

As all stars have a bunch of rotten movies to their credit, the catastrophe of *Two-Faced Woman* can't be the reason for the destruction. By some logic of their own, once sanity is ruled out, the sovereigns of MGM preferred to punish her rather than make money.

Garbo, wrote Payne, found that wanted roles slipped away from her, "plays curling up and dying as soon as she showed interest in them... all were abandoned for reasons over which she had very little control."

When RKO hinted it hoped to get Garbo for *I Remember Mama*, she telegraphed, "No murderesses, no mammas." But, after she contracted to do an adaptation of Balzac's *La Duchesse de Langeais*, receiving a \$50,000 advance, the project evaporated. That left Garbo bumped down in a desert of leisure. The hell of continuous leisure, for which she had no preparation, still consumes her at seventy-one: Waste.

### ★★★Dilemmas of Masculinity:

*A Study of College Youth* by Mirra Komarovsky (W. W. Norton). Folklore of the middle-aged on the sex-life of male college seniors and the students' rapport with their wives or dates, among other matters, gets a karate chop from this study. Professor Komarovsky with her aides, follow-

ing accepted methods of sociology, tightly examined a group of these students, chosen at random at an Ivy League college. (The study focuses *only* on male strains, attitudes, and problems.) What the researchers learned, running counter to folklore, is startling.

The sex lives of these men, for instance, had several fascinating facets. The majority had a scorn for flirtation for its own sake, disdain for promiscuity by the girls, little pleasure in scoring for themselves (boring), and 23 percent were virgins. Some men had no difficulty with an equally or more intelligent woman *if* she had a visible weakness—perhaps feelings of insecurity, emotional instability—or was just plain looking. (Fewer bright women play dumb on dates than in other decades.)

Enlightening, *Dilemmas* in its sweep of male nonacademic problems ranges from sons judging their parents and themselves to power and emotional relationships with women. Essential.

### ★★Lyndon Johnson and the American Dream

By Doris Kearns (Harper & Row). As Lyndon Johnson shifted toward the Presidency from the Pedernales, he hid from view the terrors of his childhood, the tensions of his adolescence, the desperations of his young-Texan complexes. And no wonder. Under the guise of love, his sainted mother froze him out if he did not comply with her wishes. When he rose, politically—moody, generous, manipulative, funny, calculating, stubborn—she seemed to prefer a more Henry Adams son. His father, a "boisterous, kind, drinking failure," was nuts on virility for LBJ. He wanted a son as masculine as a ram.

Properly indiscreet, Doris Kearns, a young professor of government at Harvard, skillfully handles the tremendous range of LBJ, estimating his formidable grasp, assessing his weaknesses, contrasting his harrowing depressions with his buoyancy, aware of his psychic scars, nurturing him in his last years.

Kearns explains why Johnson flogged himself into excesses of power, and how, in his last two-and-a-half years, "he moved, knowingly, terrified, toward death." She understands because she was often at the LBJ ranch where he had the habit of coming into her bedroom: There she sat, dressed, by the window at 5:30 in the morning. In her  
(Continued on page 40)

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VOGUE, July, 1976



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## Vogue HOROSCOPE

By Francesco Waldner

FROM JULY 1—JULY 31



**Rose Fitzgerald Kennedy** was born on July 22, 1890, when the Sun was in Cancer. She has had to live out her horoscope—her destiny—which has been, until now, most critical. Now, the fates promise serene and harmonious times. The bad Saturn aspect, with its dangerous consequences, has ended; Jupiter, in good aspect to her natal Venus, will be of help. Health conditions intensify, but her great personal courage will never desert her. She will continue to handle property and family problems, and will find the right solutions.

### Aries

MARCH 21—APRIL 20

During the first part of the month, there may be some slight trouble or rumors that upset you. Don't act impulsively. These small emotional upsets will soon be over; and, from the 15th on, Venus has an excellent aspect to your natal Sun. The 20th–31st will be a good time for correspondence, all kinds of communications, and money questions. Avoid risky financial affairs. In your private life, a certain person will become important. Lovely and successful days come your way on the 1st, 17th–19th, and 27th–28th. The 8th–9th have good Moon aspects for you, but other influences are critical. **My advice:** Don't plan changes at work on the 10th–11th or 25th–26th.

### Taurus

APRIL 21—MAY 20

For the first five days of the month, you still have a negative Mars influx left over from June. You probably will not be bothered by it, though, and will be more energetic and active from the 7th onward. Work with perseverance, and concentrate your attention on a possible advantage. Unexpected extra money will be most welcome for your holidays and a collaboration works out very well. An interesting program comes up for new earnings after the summer. In your family, little differences of opinion occur; be diplomatic during the second part of the month, and preserve harmony in your sentimental life. Critical days are the 1st, 12th–14th, and 27th–28th; favorable for business are the 29th–30th. **My advice:** Enjoy excellent Moon-Venus aspects on the 2nd–3rd and 10th–11th.

### Gemini

MAY 21—JUNE 21

Long-range plans are favored; you have competent people at your disposal and get useful information. Make arrangements during the first days of the month and from the 20th–31st, a time with good Mercury aspects. Daily life sometimes seems rather tough. If you fulfill your obligations to people, you will avoid discussions and a lot of headaches. On the 2nd–3rd and 15th–16th, watch out for trouble. On the 29th–30th, your intelligence will show you how to settle matters in a friendly way. You have to curb your impatience and a tendency to quarrel with the person you love. Most useful are good Moon aspects on the 4th–5th and 12th–14th. **My advice:** Take some extra care of your health and beware of hastiness to avoid small accidents.

### Cancer

JUNE 22—JULY 22

This excellent month brings you great satisfaction, interesting encounters, useful contacts, and great activity. Concentrate on promising developments; there is a good opportunity for you to increase your earnings. Until the 18th, you have Venus and Mercury in your sign, making you especially sexy and bright. Travel with the person you love will be delightful. Your financial affairs are stable, but beware of tricky aspects on the 4th–5th and 17th–19th; the Moon, ruling your sign, will be rather moody then. **My advice:** Enjoy life and love on the 6th–7th and 15th–16th. Accept a present and a special invitation.

### Leo

JULY 23—AUGUST 23

Some small sacrifices will be necessary for you to reach your goal; it is a worthwhile one, though, so act willingly and with good humor. Now is a favorable period for long-term projects and investments. Concentrate on an important matter and try to come to a decision. There is no hurry, however. On the 6th–7th and 20th–21st, tricky aspects prevail. No matter how convincing a plan may appear, talk it over with a good friend who has the necessary experience. The second part of the month should be reserved for your private life, for travel and holidays. From the 15th, you have Venus on your side and many personal successes will be waiting for you. Happy surprises and lovely hours occur on the 8th–10th and 17th–19th. **My advice:** Don't boast about your successes.

(Continued on page 34)





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Vogue

# HOROSCOPE

Continued from page 32

## Virgo

AUGUST 24–SEPTEMBER 23

You are in fine form this month, with great élan and force of decision—just the right state of mind to do something unusual, to break away from your daily routine. Take a trip with friends, and don't worry about things left behind. Let others take responsibility for a while; everything will run smoothly. It is time for you to think of your private interests and wishes. Don't spoil your good possibilities by a critical attitude on the 8th–10th and 22nd–24th; be accommodating on the 15th–16th about a shared plan. A most delightful weekend will be yours on the 10th–11th, and good fortune comes on the 20th–21st. **My advice:** Enjoy this month to the fullest.

## Libra

SEPTEMBER 24–OCTOBER 23

During the first part of the month, things seem rather elusive, but just wait and see. With your good intuition, you will discover the cause and act accordingly. Treat a certain subject dispassionately and avoid any signs of indecision. After the 15th, you will find yourself once again, receive good news, and have a very pleasant private life. Favorable for business and finance: the last ten days of the month. The 10th–11th could be misleading; keep your eyes open, and be reserved and coolheaded on the 25th–26th. Successful days for love and finances are the 12th–14th and 22nd–24th. **My advice:** Cultivate friends who will be most important for your future.

## Scorpio

OCTOBER 24–NOVEMBER 22

The month is split into two very different periods: the first very positive, the second critical. If you have had some trouble in your activity or with superiors, you must now try to come to an agreement. Don't be stubborn; it doesn't pay. In your private life, you also have a problem. A change would help, even if it costs you some sacrifices. Above all, you must get rid of certain difficulties that are bothering you. In your emotional life, a wonderful period exists until the 15th or 18th. Days when you must avoid mistakes are the 1st, 12th–14th, and 27th–28th. Very hopeful are the 15th–16th and 25th–26th. **My advice:** Distance yourself from untrustworthy people.

## Sagittarius

NOVEMBER 23–DECEMBER 21

A job begun in June can now come to a very successful end. New possibilities arise during the second part of the month for your private as well as your professional life. Don't exaggerate, and take your time. There could be uneasy moments at home; people may get on your nerves on the 2nd–3rd, 15th–16th, and 29th–30th. Check your temper, and try not to quarrel. Don't neglect an important matter, and stick to your plans, regardless of what others may say. **My advice:** A love affair seems most hopeful. Good Moon aspects on the 1st, 17th–19th, and 27th–28th will clear up many points.

## Capricorn

DECEMBER 22–JANUARY 20

Let matters run their course, but follow up on a clue. From the 5th–18th, Mercury won't be on your side; avoid important business affairs and correspondence. A good Jupiter aspect continues to help your enterprises. Your emotional life has its little snags until the 15th; take things with humor and don't worry over gossip. The 4th–5th, 17th–19th, and 31st are days that require your full attention. On the 25th–26th, opposition to your plans could cause a delay, but no damage. Enjoy good luck in all fields on the 2nd–3rd and 20th–21st. **My advice:** For now, be content with what you've achieved.

## Aquarius

JANUARY 21–FEBRUARY 18

You have mixed influences; you must fight on different fronts and against an additional complication. Don't refuse a compromise. It might be necessary to make some changes, but you will manage everything in a perfect way despite others' meddling. A new field of action will soon become a reality; finish off old work in order to be ready for new activities. A new plan has to be elaborated in all details. Another proposal, at first sight, looks excellent, but be skeptical of it, especially on the 6th–7th and 20th–21st. **My advice:** You have good luck for love and business on the 4th–5th and 22nd–24th; make the most of it.

## Pisces

FEBRUARY 19–MARCH 20

Enjoy to the fullest very good Venus and Mercury aspects until the 20th. A nice flirtation is likely to become a serious affair. Use the good Moon aspects on the 6th–7th and 25th–26th, but be careful not to make someone jealous. There is still another person involved, and it looks like complications on the 2nd–3rd and 22nd–24th. You may find yourself between two fires. Don't make any rash decisions. Your ideas are rather vague; listen to the opinion of a clearheaded friend. Don't let your work suffer because of events in your private life. Concentrate on essentials. **My advice:** Be prudent when traveling and avoid any risk. Your health needs some extra care. Above all, you must relax.



# GENTLEMEN!

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*Dr. Batt*

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# HEALTH

**Shooting up a flu scare . . . smoking out bone breaks . . . how to ice an injury . . . and the truth about those pill bottles that fight back**

## THE BIG SHOT: SWINE FLU

There are many who doubt, and many who believe that we face, this fall and winter, a death-dealing influenza epidemic similar to the one in 1918. The doubters see no valid medical reasons for the Government's plan to offer vaccination against the approaching "swine" flu to every American; indeed, many have called this a political event. But the believers feel we cannot afford to risk an outbreak of this particular strain of influenza virus. Whether we believe or doubt, the big vaccination plan goes forward. A historic first, the swine-flu vaccination was ordered by President Ford after consultation with top scientists who described a possibility of a dangerous epidemic.

Two hundred fifteen million shots will be readied by late summer: the biggest medicine order ever. Drug makers went into action back in March; hens were kept laying, producing the fertile eggs needed for making vaccine. Dosage tests were complete in May. All signs point toward success, in a colossal drive to produce enough shots for everybody who wishes to be vaccinated.

The big prevention program was triggered by a small, almost invisible flu outbreak. At an Army post in Fort Dix, New Jersey, one young recruit died of pneumonia, a complication of flu. Laboratory analysis of the man's blood showed the virus that started his disease was a very different virus from the familiar flu; was, in fact, a swine-type virus just emerging on the human scene. Only a dozen other soldiers got the swine-type flu, they recovered; still others had the virus infection, didn't become ill.

Reasons for the heroic prevention measures: the new swine-flu virus is similar to, appears related to, the flu of the 1918 pre-vaccine, pre-antibiotic epidemic which killed half a million of the nation's population of 100 million—a staggering death toll. That epidemic, too, was distinguished for its attack on young and healthy people—like the Fort Dix soldier who died. In contrast, the 1957 Asian flu that killed seventy thousand and the 1968 Hong Kong flu that killed

thirty-three thousand tended to select the weak, the youngest, the eldest.

The timetable for the shots: September, October, November; three months to reach one-fifth of a billion people, with medical follow-up for the rare side effects or reactions. (Flu shots do not cause flu, do not set off flu complications. When you feel flu-y following a shot, you are having side effects, not the real disease.)

The swine-flu vaccination will be offered, not required. People who do not want shots need not have them. With the majority vaccinated, the unvaccinated are still quite well protected, the infection's chain of transmission well broken up.

Where to get the S-F shot: Your own doctor, if you wish. Private physicians will be supplied the vaccine, may not charge for the serum itself but may charge for administering it. Hospitals, clinics, health centers, government-backed, will provide both vaccine and inoculation services free of all charge.

Can you still get flu, even if you have the shot? Possibly. The A-Victoria strain that stalked us in 1975 will be with us yet. Combined vaccine against both Victoria and swine flu is available, will be provided for those with special risks. For most, vaccination will be for swine flu only.

How will we know whether the massive flu-shot campaign was really needed, was worth it? Said Dr. Theodore Cooper, Assistant Secretary for Health: "If we prepare well enough, we may never know how severe this epidemic might have been—or if, in fact, it was an epidemic. But to fail to prepare is to run the very real risk of finding out."

In money, the swine-flu-shot program seems a bargain. Its basic cost in tax dollars should be only an estimated \$135 million. Yet the Hong Kong-flu epidemic in 1968—much smaller in potential harm—cost not only thirty-three thousand lives but an estimated economic loss of about four billion dollars.

## WHEN YOU'RE HURTING—COOL IT

**Use ice packs, not hot towels, for first aid in bruises, sprains, and fractures: that's the word from Dr. Alexander Kalenak at the Milton S. Hershey Medical Center in Hershey, Pennsylvania. Ice packs should be applied immediately, kept on for thirty to forty-five minutes, or—in case of fracture—until medical help is available. Follow-up treatment: cold whirlpool baths, ice packs daily to reduce interior bleeding, swelling.**

**Dr. R. Chad Halversen, director of the Intermountain Burn Center at Salt Lake City, Utah, recommends cold in the treatment of burn injuries, too. Never use cream, butter, salve, or ointment. Apply ice, then clean cloths soaked in icy water. Except for very little burns, have a doctor examine the injury. For those badly burned, call for an ambulance immediately; place patient for easiest breathing, and don't give water to drink (could cause dangerous vomiting). Remove burned clothing; apply cold wet compresses. Keep patient warm with blankets.**

## DO SLIM SMOKERS BECOME BONE-SNAPPERS?

Smoking and slimness can both be hazardous to a mature woman's bones. Osteoporosis, loss of bone substance that can set off spinal fracture, collapsed backs, and broken hips, is a special threat to women in postmenopausal years; and Dr. Harry Daniell, of Redding, California, has found that this bone loss goes on much more rapidly if the woman smokes, much more slowly if she does not.

Studying over three hundred women, Dr. Daniell used X-ray photographs of a single finger, a test that reveals thinning of the bone. He found older women who showed more bone loss also tended to have had recent fractures, need for dentures, chronic lung disease. They were likely never to have had children, less likely than other women to have had estrogen therapy for menopause.

Being slim, almost always a health plus, seemed instead to add to the bone risk. Overweight women, even those who smoked, were better off bonewise than slender ones; possibly, Dr. Daniell thinks, because fat helps produce extra estrogen, a protector against bone loss.

Among smokers, it took only a minor strain to cause vertebrae to crumble. With nonsmokers, compression fractures usually were results of a severe jolt or fall. Also among smokers, menopause came earlier—at about 44.3 years; nonsmokers reached menopause at an average 49.6 years.

## WHY BATTLE A PILL BOTTLE?

**If you've been complaining about the difficulties of opening child-resistant aspirin bottles, cheer up: the trouble's worthwhile. The National Center for Health Statistics tells us that fatalities in children from aspirin—a major danger to toddlers who find and swallow pills—dropped by almost half in the first full year the safety caps were used. The year before safety caps were required, forty-two children died of accidental aspirin poisoning in the U.S. The following year, when caps were required, only twenty-four children lost their lives from aspirin overdoses.**

## BODY-TRACKING AT HOME

Home blood-pressure readings should be as ordinary as temperature-taking, said Dr. George E. Burch, emeritus professor of Tulane University School of Medicine in New Orleans. People with high blood pressure can help their doctors watch for body-signals of change, so medications and treatment can be adjusted, serious problems averted. Dr. Burch suggests physicians teach a mate, friend, or family member to become expert with the cuff and mercury-gravity manometer; patients themselves, he said, tend to get distorted results because the act of taking the blood-pressure measurement affects the reading. Keeping home blood-pressure records and knowing symptoms, said Dr. Burch, can be the best preventive care.



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# DO YOU KNOW THE SECRET OF LOOKING AS YOUNG AS YOU CAN?

You may think you do. You watch what you eat. You try to get enough sleep. You've even started exercising and wouldn't dream of going to bed without doing fifteen minutes of calisthenics. Good for you. But even so, all these efforts to keep you looking as young as possible just aren't enough if you don't take proper care of your complexion.

● **DON'T WAIT ANOTHER MOMENT** to join the younger-looking women who share the secret benefits of a unique beauty fluid. From Paris to Australia and beyond, these women enjoy the quickly apparent rewards of a skin-loving liquid that helps them to look their youngest. How? By soothing away dryness, that unwelcome dryness that so often



makes aging little lines and wrinkles all too noticeable. This remarkable fluid is found in drugstores in the United States, where it is known as Oil of Olay beauty lotion.

You will be astonished how quickly and completely the beauty fluid penetrates your skin's all-too-visible surface as you soothe it on your face and neck. Simply look in your mirror to discover how the wealth of pure moisture, along with tropical oils and other emollients, brings a renewed lustre and glow to your complexion. Your skin feels softer and smoother almost from the instant you apply Oil of Olay, and the difference can scarcely pass unobserved.

Devoted users make the complexion-cherishing fluid a vital part of their beauty ritual at least twice each day. In the morning, as a marvelous makeup base (there's never a greasy afterfeel) that lets cosmetics stay fresh for hours. Again just before bedtime, so skin can sleep in a moisty climate through quiet nocturnal hours. Any other time your skin feels dry and you want to increase its moisture content is a good time for Oil of Olay.

Oil of Olay works with nature in a mysterious way to help maintain your skin's oil-moisture balance, essential if you're to look just as young as you can. The beauty fluid works almost exactly like your skin's own moisture in combatting the dryness that can make you look older than you like. It even helps keep your own natural moisture within the skin, helping to maintain your more youthful-looking complexion.

Your friends and family will never know how you achieved the change in your appearance unless you tell. At first you may want to guard this precious new knowledge. But eventually Oil of Olay will probably become a secret too special to keep to yourself.

## BEAUTY SECRETS

If you wear makeup only when you go out, don't let your face go untended at home. Let Oil of Olay be a constant part of your morning grooming. You'll enjoy the way your skin looks and feels.

\* \* \*

Artificial "weather" (like steam heat and air conditioning that may lower humidity) can be hard on your skin. You can minimize the effects by extra applications of Oil of Olay®.

(Advertisement)

## Vogue Tip-Offs

CONTINUED FROM PAGE 28

empty bed, Johnson, in pyjamas and robe, "pulled the sheets up to his neck, looking like a cold and frightened child," a 6'4"-tall child who knew every trick of politics and believed love was expressed best in votes. Then, while he talked of his life, Doris Kearns openly took notes.

### ★Crowned Heads

By Thomas Tryon (Knopf). In these novellas about Hollywood stars, the place is as mysterious as Heaven; and his four supremes as innocent as Meyer Lansky. Tryon's writing is maimed, bunged up, frivolous, and pitifully clear. *Note:* More academic reviewers than I write "lucid" for "clear," adding the 1976 civilized word "resonance" at will.

## art

BY BARBARA ROSE

### ★★★The Guggenheim Collects

Drawing on its own superb reserves, The Solomon R. Guggenheim Museum is showing about two hundred paintings executed between 1880 and 1945 that comprise world-famous masterpieces by Kandinsky, Mondrian, Seurat, Picasso, and many of the other giants of modern art. A great pleasure for any lazy afternoon, the exhibition continues until October 3.

### ★★★Summer Mountains: The Timeless Landscape

An appropriate show for the hot months in New York, The Metropolitan Museum of Art's current exhibition of Chinese landscape paintings of the Northern Sung school features the monumental landscape style developed from the eleventh century to the eighteenth century by scholar-painters who retired to the mountains during periods of war and destruction, finding peace in the contemplation of nature. A beautiful book on the subject by Wen Fong, the Museum's Special Consultant for Far Eastern Affairs, tracing the development of landscape painting—the favored theme of Chinese artists for centuries—is available for \$25.

### ★★★Robert Delaunay and the School of Paris

At the Orangerie in Paris, the French are paying long overdue tribute to one of the founders of abstract art, Robert Delaunay, whose ideas concerning subject matter and color had such a decisive impact on the history of

modern art and the development of Cubism. The leading Orphic Cubist (as the poet Apollinaire termed those painters who concentrated on the emotional and allusive power of color as lyrical expression), Delaunay, who died in 1941, together with his wife Sonia, the well-known painter who is still alive and working in Paris, formed an important center of Parisian art activity for many years.

Introducing themes associated with modern life (the Eiffel Tower, aviation, sports), Delaunay anticipated the Futurists in their demands for a new subject matter. One of the first artists in the world to paint completely abstract geometric forms, Delaunay today looks like a prophetic grandfather of recent American abstraction. Above all, Delaunay was and remains a painter's painter; thirty-five years after his premature death his bold, colorful works are as exciting as ever.

### ★★★Bachelor Machines

An idea show conceived by German conceptual consultant Harold Szeeman, *The Bachelor Machines* surveys the theme of the machine in art as a cultural myth in modern history. Since the relationship between man and his man-made mechanical extensions has fascinated artists from Leonardo da Vinci to Marcel Duchamp, the show is a natural for bringing together diverse but related material from literature and art (from Kafka to Barbarella) increasing our awareness of how industrial means of production have altered man's perception of himself.

At the Musée des Arts Décoratifs in Paris until August 1, the show is a thought-provoking experience as well as a lot of fun.

### ★★★American Sculpture: The First Two Hundred Years

Possibly the first really comprehensive exhibition of American sculpture from its origins in Colonial copying of works by such French artists as Jean Antoine Houdon (whose celebrated busts of Benjamin Franklin and George Washington are among the best things in the show) to today's most minimal environments and abstract constructions, *200 Years of American Sculpture* is at the Whitney Museum of American Art in New York until September 26. Divided into six sections (American folk art, native American Indian art, 18th and 19th century, 1900-1929, 1930-1949, and 1950 to the present) (Continued on page 57)





**Delicious.**  
**Smooth.**  
**Rich.**  
**Tempting.**  
**Delectable.**  
**Luscious.**  
**Toothsome.**  
**Tasty.**  
**Wet.**  
**Potent.**  
**Full-strength.**  
**Pre-mixed.**  
**and**  
**Ready-to-Pour.**

**The Grasshopper**  
**from Heublein.**



**Delicious.**  
**Smooth.**  
**Rich.**  
**Tempting.**  
**Delectable.**  
**Luscious.**  
**Toothsome.**  
**Tasty.**  
**Wet.**  
**Potent.**  
**Full-strength.**  
**Pre-mixed.**  
**and**  
**Ready-to-Pour.**

**The Brandy Alexander**  
**from Heublein.**





Menthol 18 mg. "tar" 1.2 mg. nicotine. Eve Filter 19 mg.  
"tar" 1.2 mg. nicotine av. per cigarette by FTC Report (Nov. '75)



**There's a little Eve  
in every woman.**

Try today's Eve.  
Flowers on the outside.  
Flavor on the inside.



Warning: The Surgeon General Has Determined  
That Cigarette Smoking Is Dangerous to Your Health.

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## Vogue Special

By Nancy Chirich

# Charleston, Charleston —don't dance: eat

Because local history and culture are the secret ingredients, good American home cooking seldom transports well. I discovered this when I moved from Los Angeles, California, to Charleston, South Carolina. The atmosphere of the moss-draped, brick-walled, soft-spoken Southern city is right for neither Mexican food nor Caesar salad. This is rice-and-seafood country, with side dishes from the West Indies and Africa.

Charleston itself is like no other city in America. When rice finally ceased to be cultivated here in the early 1900's, because of hurricanes and modern machinery that sank into the pluff mud of the ricefields, Charleston was one of the poorest places in the United States. Actually, the city never quite recovered from the Civil War: as a result, the marvelous pre-Revolutionary and antebellum houses had to do—they were lived in and thus preserved, to the marvel of contemporary eyes that have seen nothing like them outside Europe. The preservation, almost intact, of peninsular Charleston and its way of life is what has made tourism the city's second largest industry.

But I hadn't come as a tourist. I came to live here, and I had a family to feed.

As in foreign countries, a trip to the market was one of my first stops, and even Charleston Market is well preserved. This vast and drafty edifice spans several city blocks and is essentially unchanged since the days when it was built on landfill over Governor's Creek. At that time, the market attracted a skyful of turkey buzzards that served the city as scavengers until modern garbage-handling methods took over. The building was granted to the City of Charleston by the illustrious Pinckneys, with the stipulation that it be used only as a market, or revert to the family—numerous descendants of which still live here.

Between 1788 and 1804, the market stretched from Meeting Street all the way to the Cooper River. The mellowed bricks and archways are still beautiful; and a section has been renovated recently as a mall to house several chic shops and handy, good, small restaurants. On Saturdays and Sundays the mid-section is the scene of a lively flea market.

Market Hall on Meeting Street, a fine example of Roman Doric designed by E.B. White, houses the Confederate Museum operated by the Charleston Chapter of the United Daughters of the Confederacy. The end nearest the harbor is occupied by produce vendors. There are no prices posted, but those stated verbally at the outset of a business transaction remain firm, or the seller will lose his spot. Later, a Charleston friend told me the most economical time to shop at Market Hall is about five in the afternoon when most people's thoughts turn homeward, unfortunately also when the traffic snarl is at its worst.

As in France or Italy or Niksić, Yugoslavia, I recognized hardly any of the vegetables on the counters. So, as in France or Italy or Niksić, I mumbled and pointed to things and didn't understand the answer—because the vendor was speaking Gullah, a patois with its roots in the nearby Sea Islands.

That first time I didn't buy anything at the Old Market. On the way home I purchased an electric can opener, which I once had equated with those boring devices for cooking bacon without curling it.

My next jaunt (for I immediately became hooked on the Market's jolly, jostling atmosphere, so different from the shuffling, dull-eyed lines at supermarkets, the same from Maine to California), I bought some "greens." I never did find out which greens those were, though I noted several obviously different species. I cooked them like spinach, and they were received without enthusiasm.

Since I was making little progress with the language, I invested a small fortune in books on Southern cuisine. Some were too general, some too militantly pro-chitterling. Nowhere did I find a book that took me by the hand and showed me what things were. All the cookbooks I saw lumped greens together. What I wanted to know was *which* green was *which*.

In my now obsessive search, I turned to strictly local cookbooks, of which there are many. *Charleston Receipts*, collected by members of the Junior League here and surely an all-time best (Continued on page 48)





Photograph: Duane Michals

# CINANDRE

HAIR AND COSMETICS



# HAIR

# NOW Roll It!

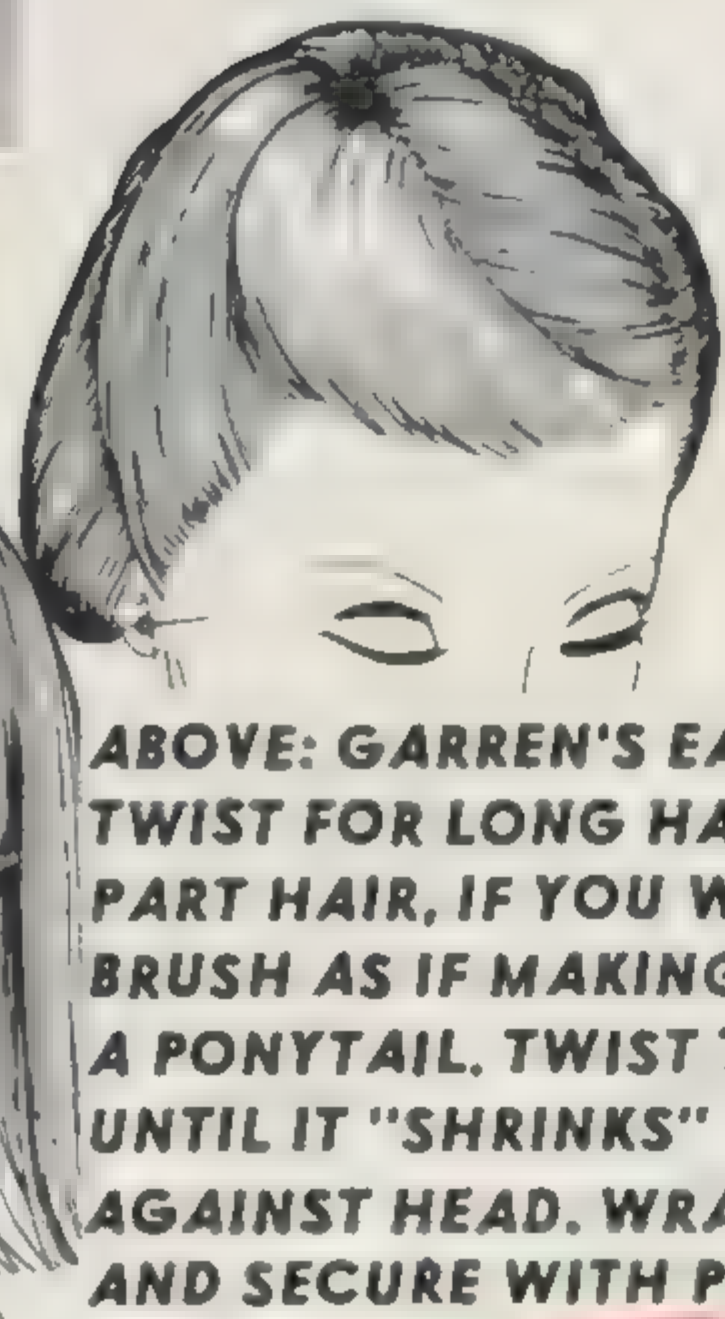
## BACK ROLL

Perfect for evening... perfect for summer—Howard Fugler of Vidal Sassoon twist-and-pin rolls Patti Hansen's hair, *left*. Brush back, center- or side-part hair. Then part hair in back in two sections. Twist one side, secure at nape with pin. Twist and pin other side.



## TWIST IT!

ABOVE: PRETTY TWIST FOR STRAIGHT HAIR—GARREN, FROM SUGA AT BERGDORF'S, PICKS UP A SECTION OF HAIR ON EACH SIDE JUST IN FRONT OF EAR, THEN TWISTS AND PINS IT UNDER HAIR IN BACK.



JEAN-CLAUDE SAMUEL

ABOVE: GARREN'S EASY TWIST FOR LONG HAIR—PART HAIR, IF YOU WISH. BRUSH AS IF MAKING A PONYTAIL. TWIST TAIL UNTIL IT "SHRINKS" AGAINST HEAD. WRAP AND SECURE WITH PINS.

"It's a great cut, but I can't do a thing with it!"

## IS SIMPLE EASY?

Not always. If you can't wield a blow dryer in one hand and a brush in the other, beware the basic-cut, minimal-care hair style. Tip from Lintermans, New York: know what's involved—talk to your stylist *first*, then be sure you can do what he does to your hair *after* he's cut it.

GEORGE KANATOUS

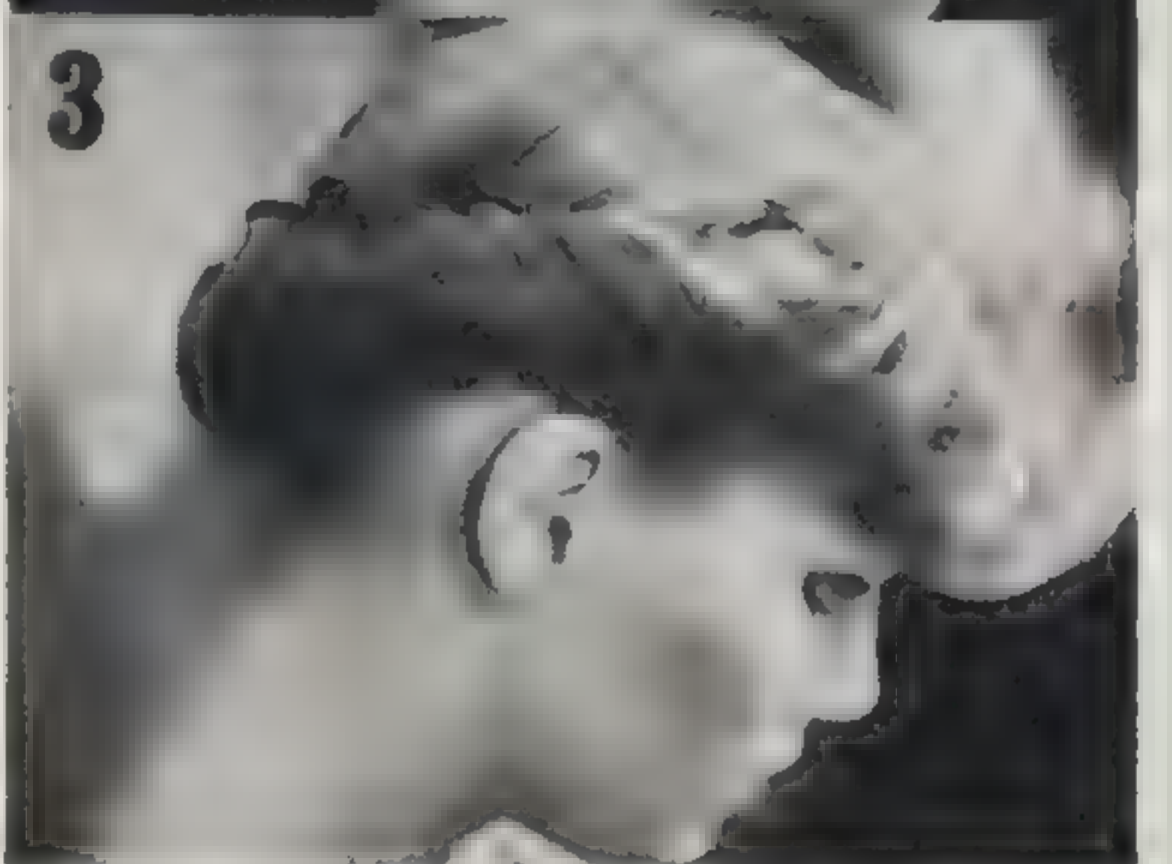


Above: The finished look of Suga at Bergdorf's back roll on Patti, with a soft front curl (how-to, *above right*). . . . The best thing about rolling—you can do it in a pinch . . . when hair needs washing . . . on the beach when it's wet (when it's dry, just unroll and brush out).

**1.** To roll hair: curl front on one large hot roller, brush rest back. Smooth hair down and bobby pin all along hair-line in back.

**2.** Start rolling on one side from ear, pin as you go. Use a rattail comb to smooth hair into roll. Leave ends at center back.

**3.** Repeat other side. Then twist endstogether, tuck and pin into roll.

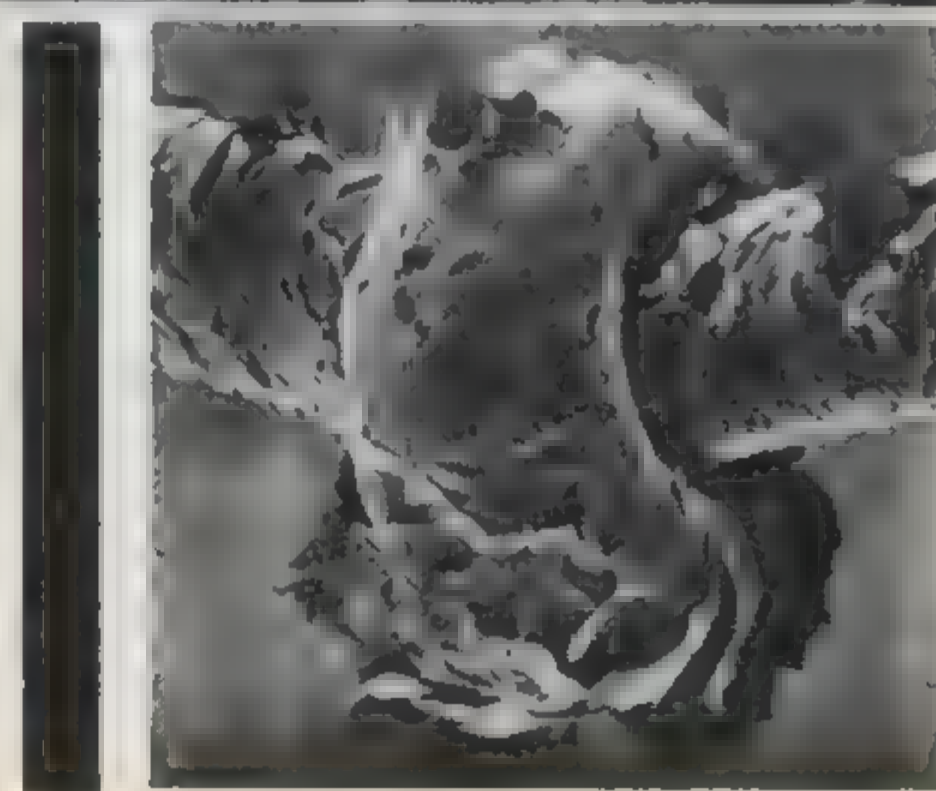


REYNOLDS RETICLES

Leave it to the people at Roux to think of 'Tween Time Hair Crayon—a perfectly easy way to touch-up hair-color as roots grow in. Moist-en first, then stroke on hair—lasts until you shampoo. \$1.50, at drug-stores.

## THIS IS HAIR

. . . *left*, micrographed by Wella's international research department with the newest technique—electron scanning microscopy—and magnified 400 times. *Top*: a healthy hair with flat-lying cuticle. *Below*: damaged hair badly in need of a conditioning treatment. A good one—Wella's Kolestral, extra-penetrating when used with their Heat Cap.





# "The most exposed part of your body is your hair. Don't let summer get to it. Use condition\*."

*Julius Caruso*



"Tanning lotions protect your body from burning sun. Skin creams moisturize it against drying wind, salt water, chlorine, air conditioners.

But what about your hair? I've never seen a suntan lotion for that. It's a shame because the most beautiful tan can't

make up for hair that's dried, broken, frizzled by summer.

What's more, the damage done in summer can last all winter long.

The way I see it, you have 2 choices. Either stop doing the things you love all summer, or use condition\* at least once a month to help undo the damage.

condition\* Beauty Pack Treatment from Clairol has 4 times the protein of any leading conditioner. This intensive,

30-minute treatment is so rich and creamy, that instead of dripping off your hair like watery conditioners, it sinks right into the hair shaft, supplying all the deprived hollows with protein.

It helps repair split ends so your hair has a new body and fullness. And a healthy, glossy shine.

condition\* costs more than most other conditioners, but then, how much do you value your hair?

This summer, keep your hair in as good shape as the rest of you.

With condition\*."

## condition\*

The 30-minute treatment for summer-damaged hair.





# Pears Natural Transparent Soap



So pure,  
it's  
transparent.

English women discovered the pure beauty of Pears Natural Soap almost 200 years ago.

Pears is made from precious glycerine. Cedar. And thyme. Then slowly aged and mellowed to a sheer transparency.

So Pears cleans gently. Naturally. *Without* detergents.

As Pears cleans your skin, its fine herbal oils moisturize it too. And help keep your skin soft and smooth.

Pears, imported from England, is at your drugstore now.

(It costs a bit more than the supermarket kind. And is worth every penny.)

## Introductory Offer

For regular-size bar, send name, address, and 50¢ for postage and handling to Pears Offer, P.O. Box 7-V, North Station, Yonkers, N.Y. 10703. Limit one per family.

## Vogue HAIR NOW

CONTINUED FROM PAGE 44

### CUTTING COSTS

You might think that having your hair cut at Peter's Place, the new salon that opened on the second floor of Manhattan's Olympic Tower (Fifth Avenue and 51st St.), would be very expensive—but it's not. Peter Coppola thought of everything when he designed his newest salon and everything includes free haircuts by his stylists two nights a week when Peter's in town to train them. Peter himself is in the salon Tuesdays and Wednesdays to cut hair—his fee . . . a reasonable \$25, and that includes a shampoo and blow dry. Telephone: (212) 752-0224.



### BIASED COLORING

From color expert Robert Renn at Pierre-Michel (6 W. 57th St., New York), a new way to apply hair-color, to make it still more natural looking. Old way: parallel-streaking sections of hair along the hairshaft. New way, (above): Robert highlights across hairs on the bias, "undershading" with a middle-value tone for subtler color.



Permanent news: Revlon's Realistic Sensor Perm System obsolesces test-curling by "reading" hair's progress as it's permed.

### NATURAL HELP FOR HAIR

Here for the first time from Molton Brown—London's South Molton Street salon—three of their natural-formula hair products, left . . . Seaweed Setting Lotion, Camomile Shampoo, Parasol (for conditioning). Plastic, 4-oz. bottles of each in a pretty beige-and-green printed traveling bag. \$25, at Henri Bendel.



REYNOLDS ROLLES



Super pretty way to grow out a perm: master-cutter Roger Thompson crops hair in back, above, gives shape to permed tips on top and sides.

**L.A. REPORT** From our West Coast correspondent, a champagne review of Romoff's chic little cutting studio (722 N. La Cienega), tucked in an alleyway next to L'Ermitage restaurant, and its ace-stylist, Le Maire, who believes in finger-combed cuts that take their shape as they dry. Her hair point-of-view: she wants clients to care for their hair *without* her help, and is so insistent—she tacks on an extra \$15 for anything she can't do with her fingers.



It doesn't take much to tire out hair—even if you are conscientious about care. Weather, diet, shampoo—even the water used to wash it—all take their toll. And no one is more aware of that than the product people at Borghese who prove it by continually adding to their Herbal Blend Hair Care line. Now, a new massage-in, leave-in Herbal Hair Reviver that penetrates and peps up lusterless, listless hair to give it instant healthy, hair-is-alive looks.

### BRUSHUP ON BRUSH CARE

If you have invested in a good natural-bristle brush—and we say invest because a natural-bristle brush such as Kent's, right, could cost anywhere from \$20 to \$50—it makes sense to take the time to know how to care for it . . . five minutes now could add years to its life.

- To get maximum brush wear: choose bristle texture according to hair type. Strong, thick hair needs a firm bristle; fine hair, one that's softer.
- Take into account the strength of your stroke—i.e., if hair tends to tangle, if it is long, you probably use more pressure and need firmer bristles to get through hair.
- Brush should always stand bristles-down—prevents oil on bristles (or water, when washed) from seeping into wood base.
- To wash brush: submerge bristles *only* in warm soapy water. Rinse in cold, and comb to remove loose hairs. Let air dry. *Three don'ts:* detergents, soaking, drying in the sun or on a radiator. . . . N. B.: Plastic-base brushes don't need the same kind of care wood ones do . . . you can dunk them, let them stand bristles-up.





# BLAZER

A FRAGRANCE BY ANNE KLEIN®

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SPORTY.  
CASUAL.  
EXCITING.  
FRESH.  
UP.  
JAUNTY.



IF IT FITS... WEAR IT!



seller among regional cookbooks, contains many superb old family recipes, some of them wrested from their inheritors with extreme ruthlessness, it is said. But greens are mentioned only in casual asides. Novelist Nell S. Graydon, in the preface to *her* cookbook, wrote merely that no one would think of serving greens at Christmas. So much for greens.

Neighbors, as they are wont to be here, were helpful, but I soon began to feel ridiculous asking so many questions. "What did you eat *before*?" inquired one Charlestonian.

I started a glossary, took notes on remembered conversations, jotted down information as I shopped, and sketched everything I bought before it was put into the pot. I did find out about greens eventually: i.e., they *have* to be cooked with ham hock or bacon, or at least bacon grease. The more water is added, the more pot-likker there will be to sop up with corn bread (made with white meal, of course). And greens must be served with hot sauce.

We had wondered how people were supposed to get the peppers

out of those nasty little narrow-necked bottles. Why weren't they served in bowls in a straightforward manner like the *jalapeños* we were used to? Well. . .

*Hot Sauce* is made from small hot peppers, washed, with stem ends cut off, put in sterilized jars. Boiling vinegar is then poured over the peppers (white vinegar looks nicer), any air bubbles are let out by pricking with a clean knife, and the jars are sealed. Hot Sauce results when the vinegar has blended with the peppers for a short time. The vinegar is the sauce; the peppers stay in the jars.

I found out lots of other interesting things, too. In all local cookbooks were recipes for artichokes (and how the hell do you *scrape* one?) but no artichokes in the market like those we had known in Castroville, California, "Artichoke Capital of the World." The references were to *Jerusalem* artichokes, those tubers that low-country children used to dig up for a snack. They look like little potatoes—and can be scraped.

One of the most dramatic chapters of American history be-

came vivid to me in Charleston because of sesame seeds, which may have arrived on these shores in little bags worn on the necks of African slaves to ward off evil. The word by which the sesame seed is known here, pronounced

fascinating even if one is not on the trail of anything in particular, proved a rich lode of local culinary customs. At one Sea Island plantation (where the pre-Revolutionary cannon now in the front yard was found by servants

### ■ Benne Seed Wafers McDaniel

¾ cups butter or margarine  
1½ cups light brown sugar,  
hard-packed  
2 eggs  
¼ teaspoon baking powder

1¼ cups flour  
½ cup sesame seeds  
1 teaspoon vanilla  
Pinch salt

Toast sesame seed about 20 minutes in 350° oven, stirring frequently. Cream butter and sugar. Add other ingredients in order. Cut good-quality waxed paper to fit and put it on cookie sheet. Drop cookie dough from only the tip of a teaspoon, allowing at least an inch all around for spreading. Bake at 350° in preheated oven until brown around edges, or until all browned but not burnt, depending on taste, for 8 to 10 minutes. Makes about 6 dozen. Cookies are supposed to be round, flat, and crisp, about the size of a silver dollar.

"benny" and spelled "benne" is retained from the Wolof and Mandingo tribal languages. Some of Charleston's best recipes contain benne seeds, and most Southern cookbooks have at least one recipe for benne-seed cookies.

House and plantation tours,

digging gravel to make a house for the cotton gin), the young guide was eager to help appease my curiosity about kitchens. She showed me a beautiful copper kettle about the size and shape of a small pig, now holding fireplace logs. "That was a ham-pot" (Continued on page 52)



stirrup some excitement.  
the riding boot—  
cropped, \$95.  
or classic, \$110.

# SHOE BIZ

at henri bendel, new york  
lou lattimore, dallas



The Silver Martini.  
For people who want a silver lining.



Smirnoff Silver

Ninety point four proof. Smirnoff leaves you breathless®





**The next step. An autumn wardrobe of Anne Klein footwear, compatibles that complete the total Anne Klein® look. Ready for you to pick and choose and communicate your personal fashion statement. Anne Klein Footwear, 1370 Ave. of the Americas, N.Y.**





**I am quietly uncompromising.**

My first inclination was: buy the best. I have, after all, never been disappointed with anything named L'Oréal.

I went with my second thought: do a bit of sleuthing. Look at the L'Oréal® Frosting Kit. And the other one. And see.

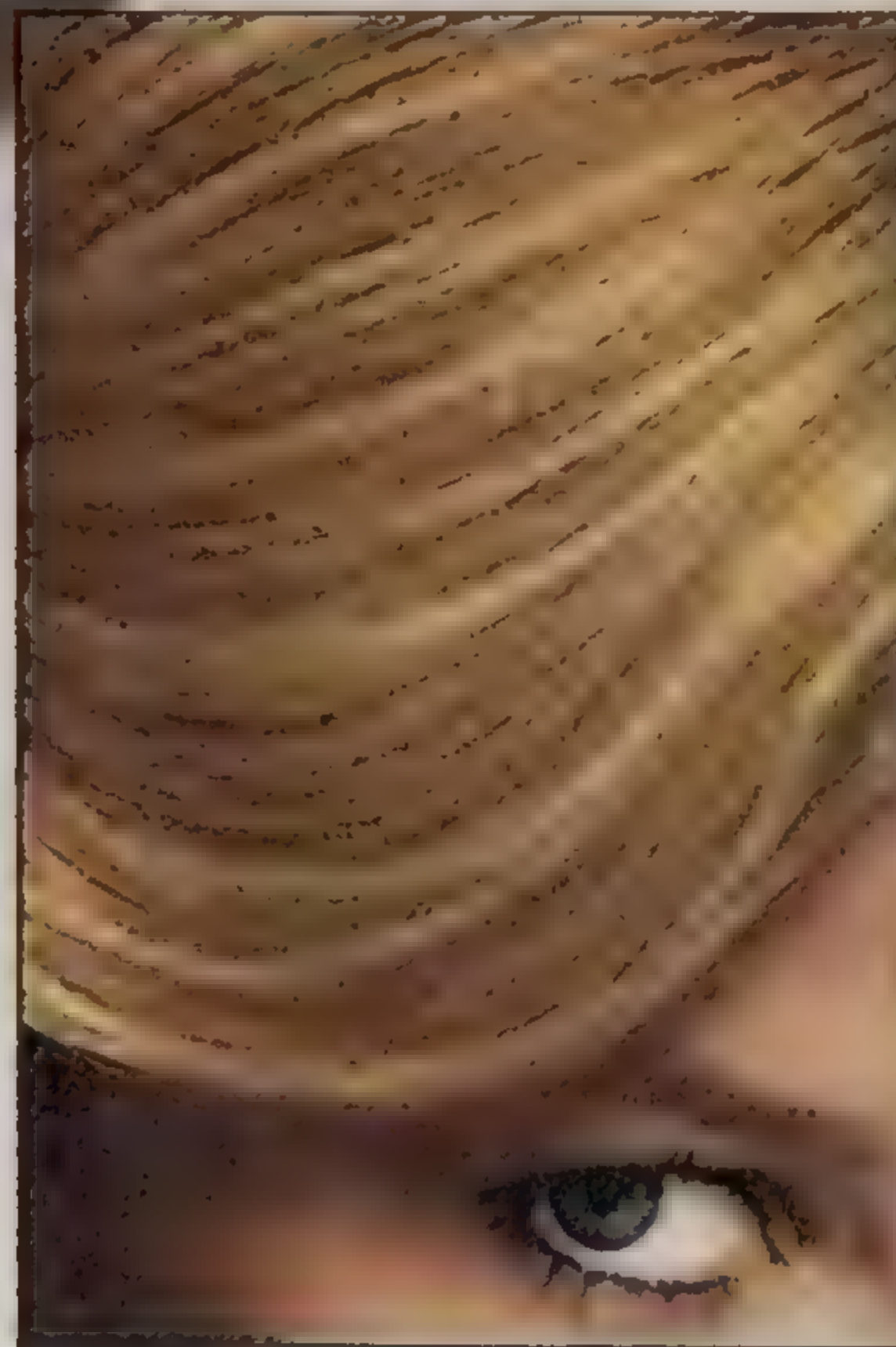
What I found were little differences that made a difference. L'Oréal's kit had a metal hair hook; the other, a plastic one. (What if it broke in the middle of everything?)

L'Oréal's cap seemed to have more frosting holes to pick from. To give me a more even frosting. And even a small detail I noticed—the L'Oréal instructions are bolder, easier to follow.

My best suspicions were confirmed. And reconfirmed when I saw my hair. Subtle streaks of color light it up. And I wish you could feel how soft it is. How alive it feels. Because those famous conditioners are in every step of the way.

Now how I feel shows. You see, in my own quiet way, I want to be noticed.

Because I'm worth it.



**I chose L'Oréal Frosting.**



**L'ORÉAL®**  
**Because you're worth it.**





If you don't care for your feet, he won't either.

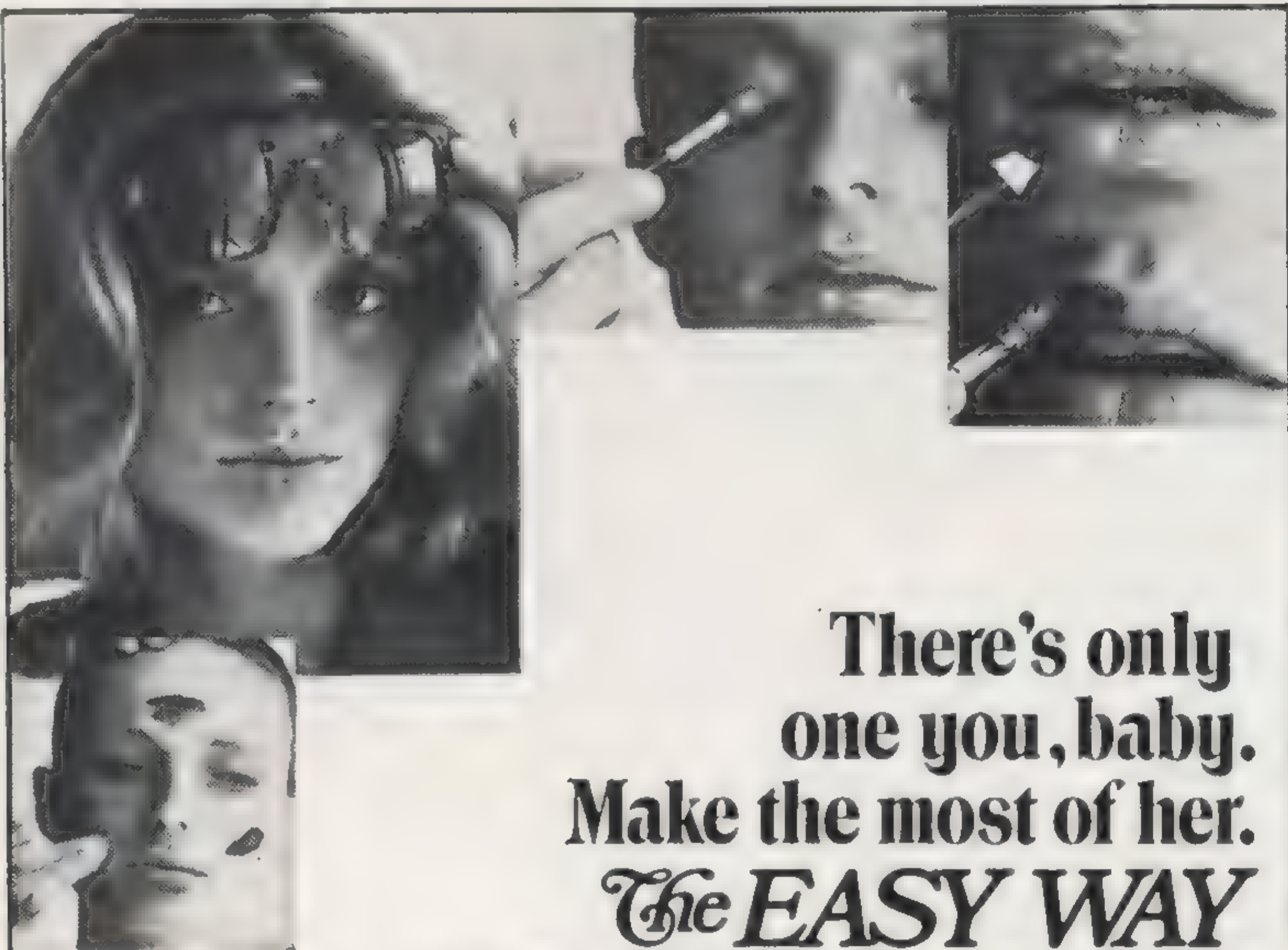
## Rub in Pretty Feet. Roll off rough, dry skin.

For all the times you can't hide your feet, you'll want Pretty Feet.

This is more than just a moisturizer. It's a creamy lotion, specially made to remove dry flaky skin from heels, ankles, soles and toes.

Never gritty, never greasy. Pretty Feet works this easily. Rub it in, then see rough dry skin roll off.

Pretty Feet for soft, pretty feet.



## There's only one you, baby. Make the most of her. *The EASY WAY* **TO GOOD LOOKS** by Shirley Lord

VP at Helena Rubenstein, and former beauty and health editor of *Harper's Bazaar* and *Vogue*

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## Vogue Special

CONTINUED FROM PAGE 48

at one time," she explained.

"And here," the guide continued as she led me to a hallway, "is where the ice was kept. It was brought in blocks from Canada by barge, wrapped in burlap covered with sawdust, and stayed here all summer, to be used as needed."

"How on earth do you happen to know all that?" I asked.

"My cousin John Henry was the iceman," she replied.

We made other excursions to "You-Pick-It" farms, sometimes to dig green peanuts. No recipe should ever be discarded no matter how farfetched. It was a brittle yellow clipping from the *Los Angeles Times* that gave me directions for boiling raw peanuts.

Tide tables in the morning paper showed us the best time for crabbing, a convivial and economical pastime; everyone you meet gives you a recipe.

In an effort to obtain the elusive "creek shrimp," I perfected the technique of throwing a cast-net. There are Charleston firemen—mostly old-timers—who hand-tie these nets; one of the men who minds the drawbridge over the Ashley ties them to while away the hours profitably between boats.

The information unveiled so slowly about Charleston's collective soul as evidenced in cooking turned out to be bulky enough for a culinary opus, so I produced *An Everyday Charleston Cook Book*. It enjoyed fairly brisk sales among other newcomers until it went out of print; a new edition is forthcoming.

My first choice for a title had been *A Cookbook for Yankees*. Despite the Confederate flags still found occasionally over mantels in homes and flying smartly from some of the boats claiming Charleston as a home port, holidays for some employees on Robert E. Lee's and Jefferson Davis' birthdays, and traces of local devastation and economic misery long after Germany and Japan are again world powers, I had assumed that older war, "The War Between the States"—"The War of Northern Aggression" in extreme cases—was over long ago.

"You can call it *A Cookbook for Yankees*," one friend told me mildly, "but don't expect anybody here to buy it."

Another said: "Yankee? Why you're no Yankee! A Yankee is someone who hates Charleston!"

Ma'am, I surely don't hate Charleston. And I most purely love low-country home-style cooking. ▽

## THE HIGH WAY

by

*Carolini*

"Enda"

Malt Calf and  
Suede combination  
available at

BERGDORF GOODMAN  
New York City, N.Y.

BURDINE'S  
Miami, Fla.

CLAIRE PEARONE  
Troy, Mich.

DAYTON'S  
Minneapolis, Minn.

BOB ELLIS  
Charleston, S.C.

I. EUGENE'S  
Omaha, Neb.

FREDERICK & NELSON  
Seattle, Wash.

GOLDSMITH'S  
Memphis, Tenn.

GOUDCHAUX'S  
Baton Rouge, La.

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LEON'S  
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LORD AND TAYLOR  
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I. MAGNIN  
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NEIMAN MARCUS  
Dallas, Tex.

PARIS SHOE STORES  
Albuquerque, N.M.

RICH'S  
Atlanta, Ga.

SAKOWITZ  
Houston, Tex.

SMYTH BROS.  
SHOE PARLORS  
Chicago, Ill.

WOOLF BROS.  
Kansas City, Mo.





THE HIGH WAY

Carrolini



By Barbara Rose

# In Nebraska, see sculpture high-spot a highway; find a mad City inside New York gallery walls

## Roadside sculpture: Nebraska's experiment

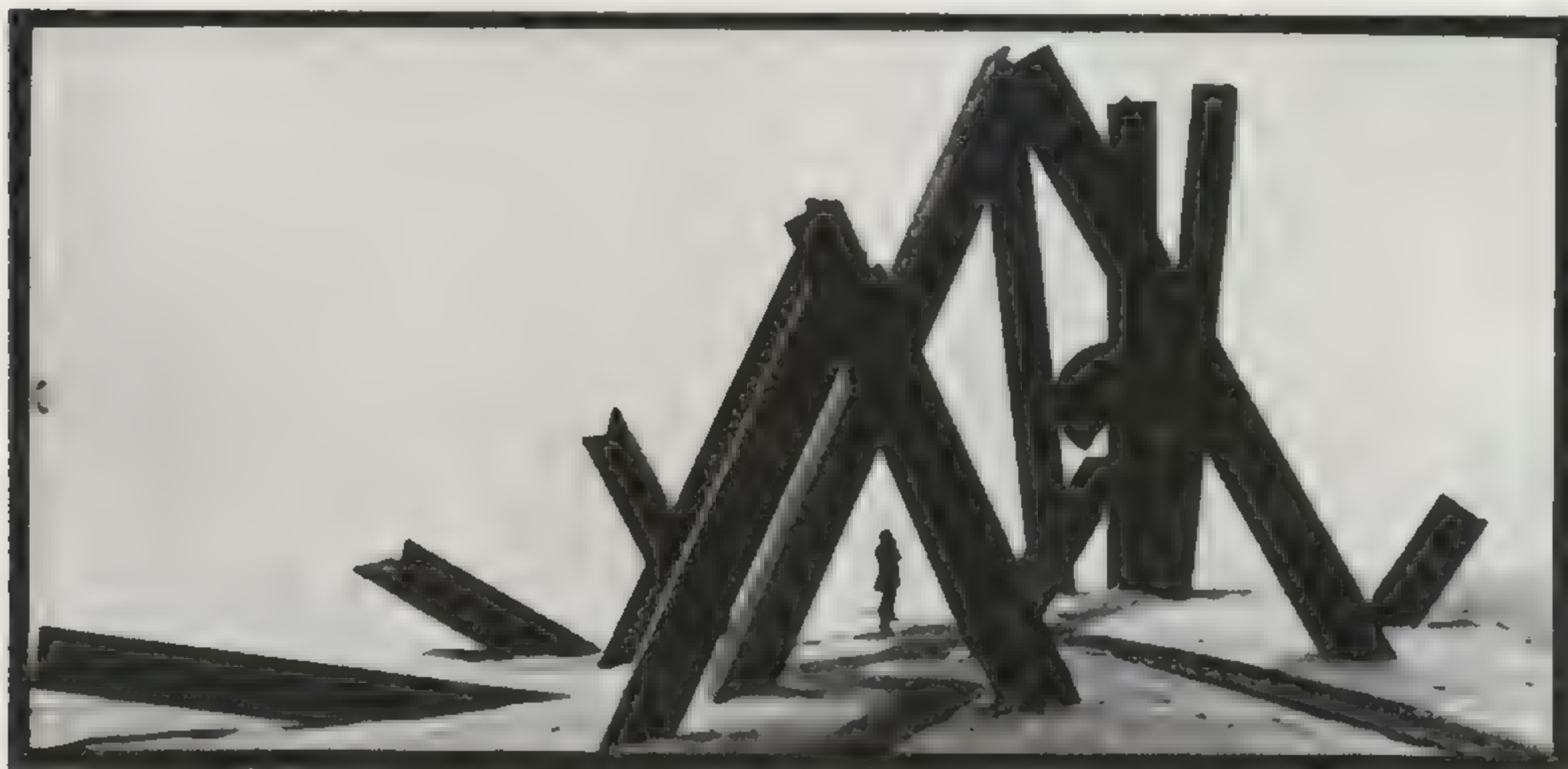
Public sculpture, encouraged by generous aid from the National Endowment for the Arts, is the latest innovation changing the American Scene. Causing controversy in virtually every community where they have been installed, large-scale works of outdoor art are beginning to dot the American landscape, sometimes replacing the eyesores that blemish our highways. The latest and one of the most ambitious experiments in the area of public sculpture involves the entire State of Nebraska, which has commissioned ten American artists to create monumental outdoor sculptures for roadside park-rest areas across 455 miles of Interstate-80 highway.

Nebraska's Interstate-80 Bicentennial plan called for a nationwide competition, a jury of national and local experts, and community participation. The ten artists finally chosen are becom-



Bizarre vision of a New York City street light with auto, occupant, and passerby—part of "Ruckus Manhattan," environmental sculpture in a mix of media, by Red Grooms and accomplices called Ruckus Construction Company

NORMAN MCGRATH



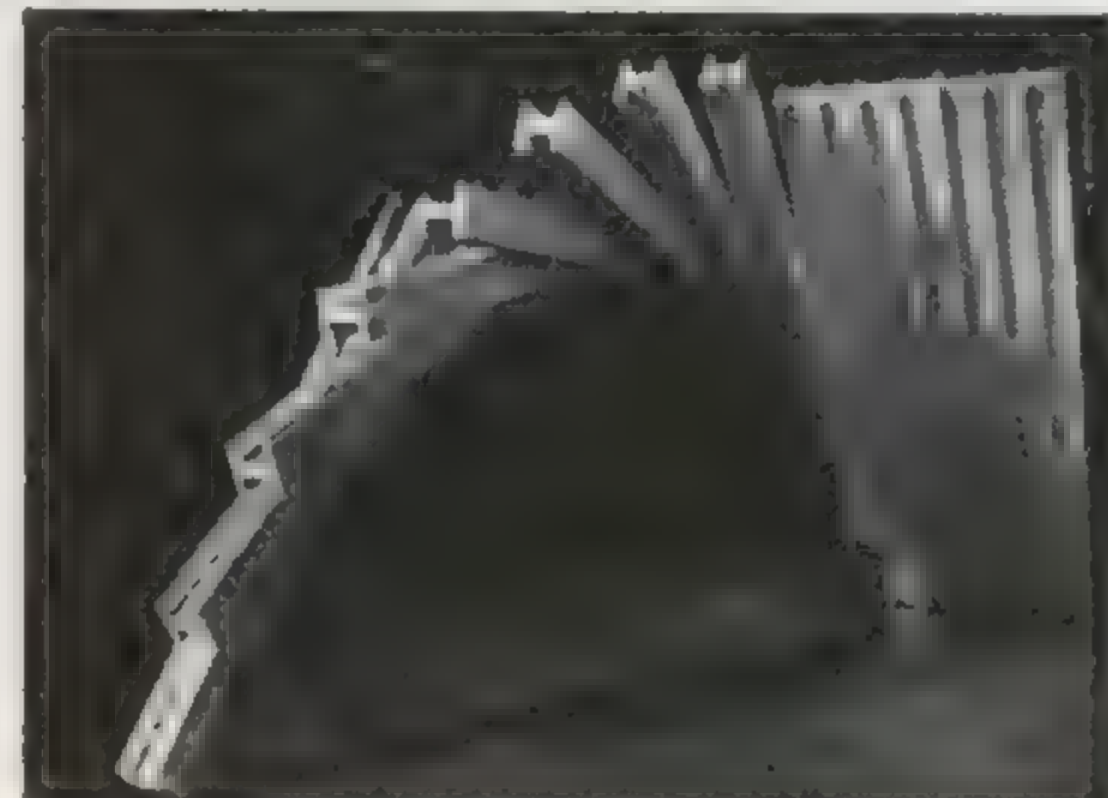
Jerry Rothman's "Seed of Nebraska" (model above), to be 100' long ing artists-in-residence in Nebraska communities. They live and work in the areas where they are building their pieces with the cooperation of local industry.

Despite the great care and preparation that has gone into planning the project, much controversy has been generated by the idea of dotting the Nebraska plains with abstract works unfamiliar to the general public. After a delay caused by public hearings, the state legislators decided that they agreed with local businessmen who provided most of the funds for the works: they were willing to risk looking forward instead of back, giving abstract art a chance. An exciting, progressive, and well-conceived idea, Nebraska's plan for highway art may inspire other states.

"Crossing the Plains" (model below), carved limestone by Bradford Graves



Anodized-aluminum I beams: Linda Howard's "Up/Over" (model below)



## The raucous, ruckus world of Red Grooms

When Pop art first appeared, way back in the late 'fifties and early 'sixties, artists were obviously trying to reach out to a larger public, rejecting abstraction for images snatched from the real world of comic books, advertisements, billboards, shop signs, etc.—that is, the world outside the museum in which the mass of people live.

Gradually, most Pop artists—like Roy Lichtenstein and Claes Oldenburg—became increasingly sophisticated and refined, revealing themselves as fine artists within a tradition of popular imagery. In fact, of the original group of Pop artists, only one, Red Grooms, refused to grow up. Now aged forty, the tall, red-headed artist still looks like a big happy kid with the good-natured grin that makes one think of a cheerful clown.

Grooms, who is often credited with making the first "Happening" or Pop theater piece, is still out there on the streets, finding vitality in vulgarity, joy in junk. His far-out environments based on the meanness and vitality of street life have nothing to do with good taste and everything to do with a good time. The latest—a gigantic, sprawling environment called "Ruckus Manhattan," satirizing the madness of New York

City on the skids—is his most ambitious, hilarious, and exhilarating work to date.

Made with the help of his wife Mimi (daughter of celebrated American sculptor Chaim Gross) and an anonymous collective of young people who call themselves the "Ruckus Construction Company," Grooms's Manhattan—constructed from papier-mâché, plaster, plastic, cardboard, scrap metal, and heavy canvas—turns the city into a fun house of disorienting experiences, an obstacle course of subway trains, pimp-mobiles, turnstiles, towers, construction sites, and macabre denizens of the street robbed of their ominousness by Grooms's good humor. The whole New York scene is telescoped into something resembling a miniature golf course.

The wide sweep of Grooms's vision equalizes all who would take a bite out of the Big Apple: the stockbrokers, the whores, hard hats, and con men, and the vulnerable ordinary Joes—symbolically nude—lined up at subway booths. Recreating New York as Fun City, Grooms elevates caricature to a new level of relevance and catharsis. "Ruckus Manhattan" fills the Marlborough Gallery, spilling out onto its terraces until July 16. See it and feel terrific about people, about the city, about art.









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## Vogue Tip-Offs

CONTINUED FROM PAGE 40

ent), the ambitious exhibition of works by leading American sculptors occupies all of the Museum's galleries. A disastrous installation does great disservice to many works of the 'forties and 'fifties. The survey of recent work looks like a superficial résumé of reproductions of the latest issues of the art magazines. Taste and imagination have gone by the wayside, but outstanding works by John Storrs, Gaston Lachaise, David Smith, Noguchi, Ronald Bladen, and Donald Judd are some reasons to see the show.

The first thing to notice: how the history of American sculpture is a series of discontinuous bursts of energy, the evidence of the absence of a consistently developing tradition that permitted painting to flower while sculpture seemed to live off the energy of painting.

### ★★What Moses Knows

Recent paintings by Ed Moses, one of the senior members of the California art community, are at the Los Angeles County Museum of Art until August 8 in a one-man show that is the first of a planned series of one-artist shows that ought to attract some local support for Los Angeles artists, who have struggled with considerable success to form a "school" to rival the hegemony of the New York School.

An experimenter with new media and new techniques, Moses has recently returned to oil-on-canvas to do his solidest work—an indication that the L.A. School has come of age with the maturation of its founders.

### ★Venice Biennale

The revival of the venerable Venice Biennale, which dates back to 1895 and was held every other year since then (except during the two World Wars) until 1974—when it more or less collapsed as a result of economic and political crisis—came as something of a surprise to the art world. Even more startling was the American offering for the U.S. Pavilion: an academic mélange titled *Critical Perspectives in American Art* that was originally put together as a college show, then snatched by desperate U.S. cultural officials as a cheap, easy entry.

The show is a sad affair, after the great exhibitions that represented the United States in Venice during the 'sixties; it raises important questions about why the U.S. didn't bother to put its best foot forward abroad, where American art is greatly admired and imitated. ▽



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## Vogue Travel

By Despina Messinesi

# Drive right off the Carolina coast ...you'll land in a beachy new resort, on an island untouched for centuries

Any thoughts that were churning in my mind about Kiawah Island, twenty-one miles below Charleston, South Carolina, were wrong, beginning with the pronunciation of the name: it's key-a-wah. Vaguely I remember reading, some three years back, that this small island, so accessible but completely un-

tious. Buildings built of cedar shingles smell woodsy, weather to silver. Even chimneys are slip-covered in shingles.

Two long, low balconied buildings with guest rooms flank the main house, which includes a small reception desk, cozy sitting room, and, across a breezeway, two restaurants and an upstairs

pays only slightly more than for a single room, as I did. Two eighteenth-century wall maps of Charleston's seacoast fascinated me, especially as Kiawah is not shown on most contemporary ones. At least, not yet.

Sleeping with the balcony door open, instead of using air conditioning, breathing salt air and listening to the hushing sea were bliss. My favorite spectator sport was sitting on the balcony, private as a cell, staring at the sea framed in pines, dunes, and seagrass. Here, in a plastic waste basket, I would wash the fragile seashells collected on the beach; later, handling them like jewels, I laid them indoors to dry.

Kiawah's broad, hard sand beach is a shell collector's dream. The fascination of beachcombing is contagious; in no time, you catch on to the tricks. At Kiawah, the best time for shelling is after high tide; walk or bike far off to virgin terrain not yet trampled by other shell hunters. Actually, the ten-mile beach is so long the ends smudge into the horizon; people in the distance look like colored specks as they do in tender Boudin seascapes. Wear

a shirt to protect your back from sunburn; take a basket with a flat bottom for thin-thin flat shells, and, also, a plastic bag for conchs.



### KIAWAH

Forest wilderness—primeval pines, tangled palmettos, mossed live oaks—rings a glass-green inland lagoon, freshwater pond where sunny banks hold alligators at ease

touched for centuries, now was to be turned into a resort. So, when I got wind that the resort was, indeed, *un fait accompli*, off I went to see it.

As I drove south from the Charleston airport through South Carolina's low country, the Spanish moss dangling from the tortured branches of live oak trees, which so often reminds me of tangled witches' hair, looked short and trim. Sunshine filtered through veiled branches, clasped like long green arms above the road. Lavender marshes quivered slightly in the flatness; in the fields, neatly staked tomatoes grew straight up. The Kiawah River flowed blue and serene. Passing through Kiawah's guarded gatehouse, you enter a disheveled forest, a wilderness of palmettos, glorious live oaks, pines and shrubs crouching on the ground. If you should expect this multimillion-dollar resort to be landscaped à la Versailles, you would be in for a jolt. I even saw an alligator sunning on the banks of a lagoon.

Along the nice highway—the only one on the island—leading to the Inn and the Atlantic side of the island, speed signs read thirty-three or twenty-three miles an hour. At the Inn's driveway, a "Drop Off and Pick Up" sign tips you off to the informality at Kiawah. Everything about the resort is low-key and unpre-

bar arranged like a library in a country house—potted plants, rattan sofas, and book shelves.

### Per-person liquor bottles: state-sealed

Rows and rows of little liquor bottles (the kind used on planes), which to me seemed to be part of the bar decor, were, in fact, the size required by the state's law. In South Carolina, barmen must open individual liquor bottles before the guests when serving. On the broad covered porches circling the Inn, ceiling fans whirl above rocking chairs.



Sheltered by second-row dunes, swimming pool and snack bar; palmettos wave like tattered banners, pruned by salt spray

At night, tree frogs croak raucously.

At the Kiawah Island Inn, as in most American hotels and motels, a single guest often ends up with the bonanza of a double room with two double beds but

Although you may start off with chums on a shelling jaunt, the group is sure to dissolve; persons wander off by themselves. In this pseudo-solitude, I loved watching the flying squadrons of (Continued on page 60)



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## Vogue Travel

CONTINUED FROM PAGE 58

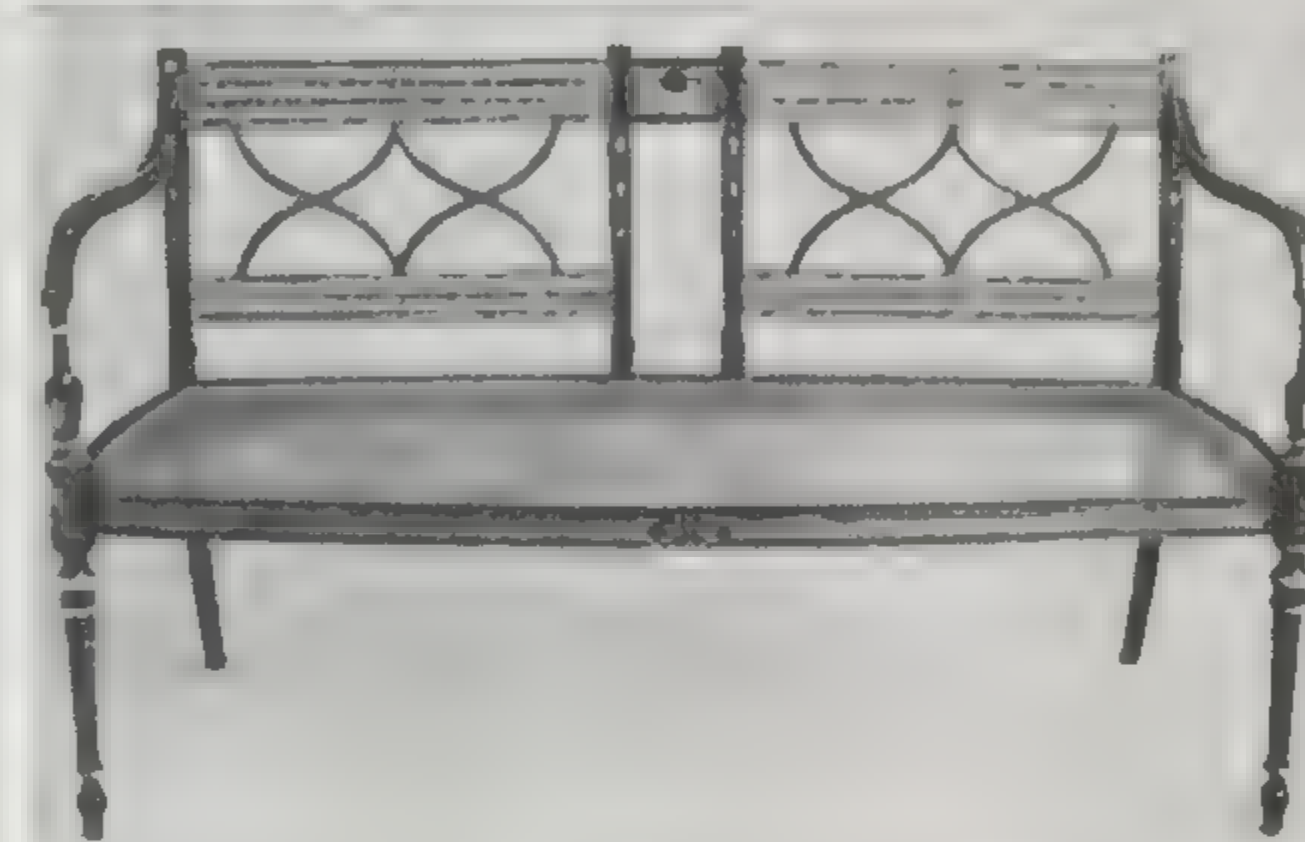
gulls, the pelicans dive-bombing into the waves, and the large colonies of perky sandpipers dancing in the outgoing tide. Behind the sand dunes, wind and salt spray have pruned the forest of live oaks, pines, and palmettos to a ruler-even height.

Among the varieties of shells, my favorite was the sand dollar—a fragile, flat disk with a flower-petal design, just the size of the silver "cartwheel" dollars

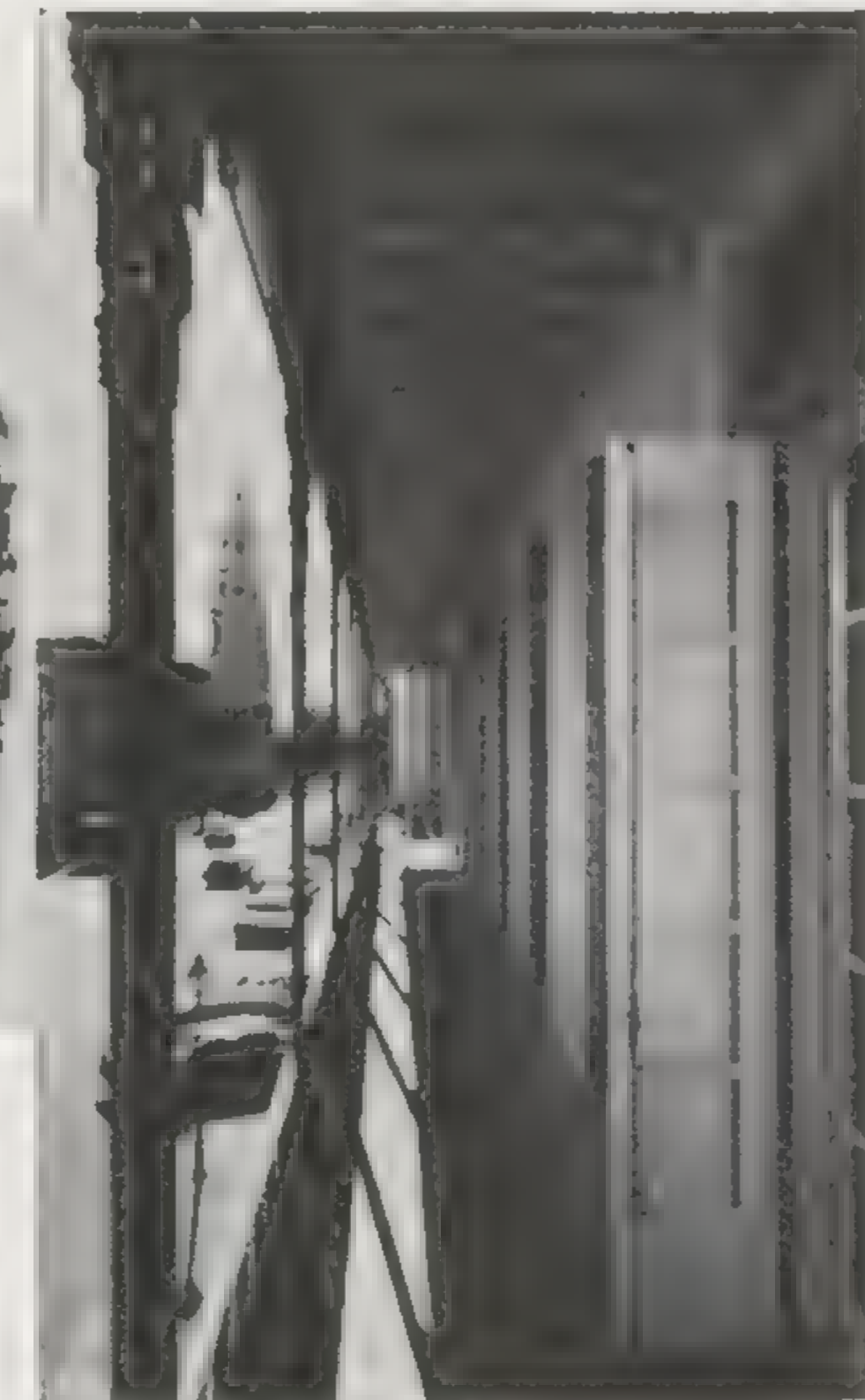
and preserve their remarkable ancestral houses, take pride in living in them and putting them to use. Too-casual clothes would seem out of place.

For a quick tour of the city, the red paperback *Historic Charleston Guidebook* is invaluable. It leads you to Charleston's "single" houses, built one-room-wide with the narrow end to the street and long breezy "piazzas" (side porches) facing gardens of

## CHARLESTON



Above: Sheraton settee from the *Historic Charleston Reproductions* collection—a curvy delight for modern rooms. Right: City's landmarks: fancy ironwork on Mills Hyatt House balcony; in distance, bell tower of oldest church, St. Michael's.



we seldom see in the East. The big blue eye of the moon shell reminded me of the blue Greek bead that supposedly wards off the Evil Eye. I came across all kinds of conchs, some streaked in purple, some with grooved spirals and knobby tops like turbans.

Whatever people do on Kiawah—tennis, golf, swimming, biking—they're turned on by the natural surroundings. On the curling boardwalk leading into the dense forest, signs identify and explain trees, shrubs, animals, and birds. My favorite experience was a Jeep ride, with a ranger driving over unpaved roads, to explore miles and miles of peaceful marshland, the habitat of fish. Along a creek, we raced with a speedy cavorting dolphin. Abruptly, pointing to a moving white object, the ranger showed me an egret. Picking and crushing a certain leaf, at the ranger's direction, I whiffed the familiar pungent smell of myrtle.

### Charleston lives— in houses of its past

Before my drive to Charleston, thirty minutes from Kiawah, a Carolina charmer said, "Wear a dress, it's not a pants city." Indeed, Charleston is as sophisticated, lively, and prosperous now as it was in its heyday; but concerned Charlestonians restore

jungle blooms. It steers you by the Regency, Greek Revival, and Adam mansions, the colored clapboards. You can't miss delicate ironwork balconies, flowering vines escaping over garden walls, cobbled streets with gas lanterns and signs on iron posts—nor the smell of jasmine.

The young Mills Hyatt House hotel, plumb in the middle of the old part of town, looks exactly like a nineteenth-century landmark inn it replaced. Inside, contemporary comforts include air conditioning, a terrace pool, garage, and a pleasant dining room.

### Buy the look of old Charleston charm: china, silver, furniture

Around the corner from the Mills Hyatt, Historic Charleston Reproductions has remarkably fine copies of the Sheraton, Chippendale, Queen Anne, and Regency chairs, settees, chests, and tables found in Charleston houses and museums. Candlesticks, pewter bowls, Chippendale mirrors, plus English silver, china, and King Charles crystal, all are beautifully reproduced and reflect the sure, good taste of old Charleston. Royalties from the sales benefit the Historic Charleston Foundation, the catalyst for the Now preservation of Charleston.

More Charleston, page 42. ▽



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## O B



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Top: Anne Klein & Co. on the set of “Pacific Overtures.” . . . Above center: Oscar de la Renta’s Super-Theater one at the Circle in the Square. . . . Above right: Fernando Sanchez’ Strip-Tease: from cashmere kimono through layers of satin pyjamas down to a tiny satin and lace bra and bikini. . . . Above far right: Geoffrey Beene’s model who “napped” her way down the runway in a cozy at-home number.

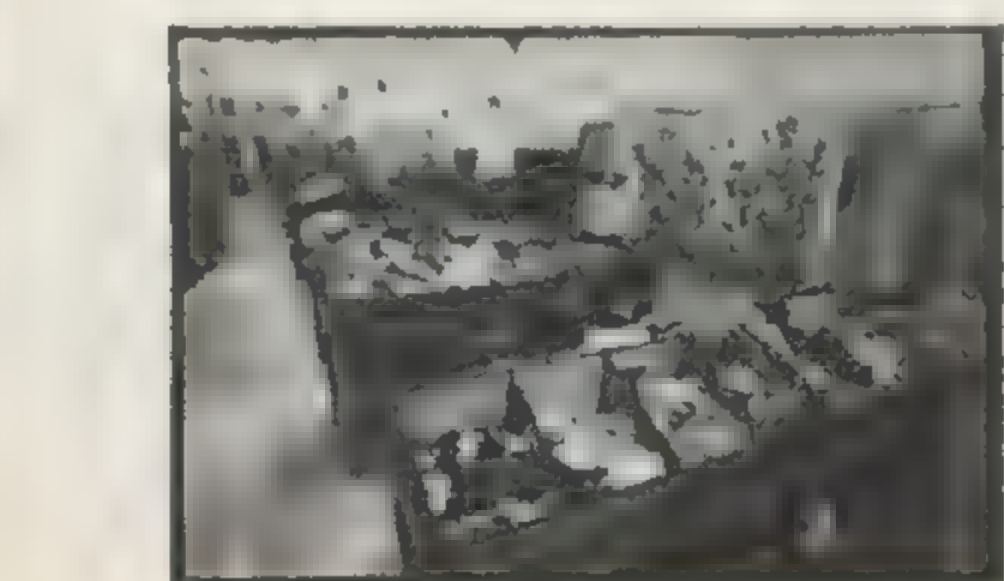
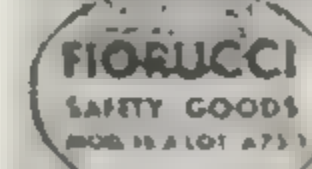


Far left: Halston’s traveling lady with (left) her chauffeur and stacks of luggage marching behind. . . . THE POINT: HUMOR, A SPRINKLE OF CHARM, AND SOME VERY AMUSING “THEATER” WHICH ALL HAS TO DO WITH THE UPBEAT MESSAGE OF FASHION!

DISCOVERY: Fiorucci, 123-5 East 59th St., N.Y.C.

—shining new supermarket-boutique (below) in the “Milanese style” . . . stacks and bins and piles of amusing, young, “functional” clothes, as in tiny bikinis, skinny jeans, paper jumpsuits, endless T-shirts.

One of Elio Fiorucci’s 500 European boutique franchises that began in Milan in 1967—his first in the U.S. A “stable” of young designers pool their best efforts weekly to maintain a flow of easy, humorous finds; above left—from a minute plastic bag, a clear plastic, hooded, and terrifically ample rain poncho, \$4. . . . SENSATIONAL!



engineering them themselves with felt-hat bodies (from millinery supply houses) or 1930’s and ’40’s men’s hats (from antique and thrift shops!). . . . THE KEY—THEY MUST BE TOO BIG, so they sit low on the head and just skim the brow . . . VERY, VERY EASY ALLURING! (See Debbie Dickinson’s straw version above right.)

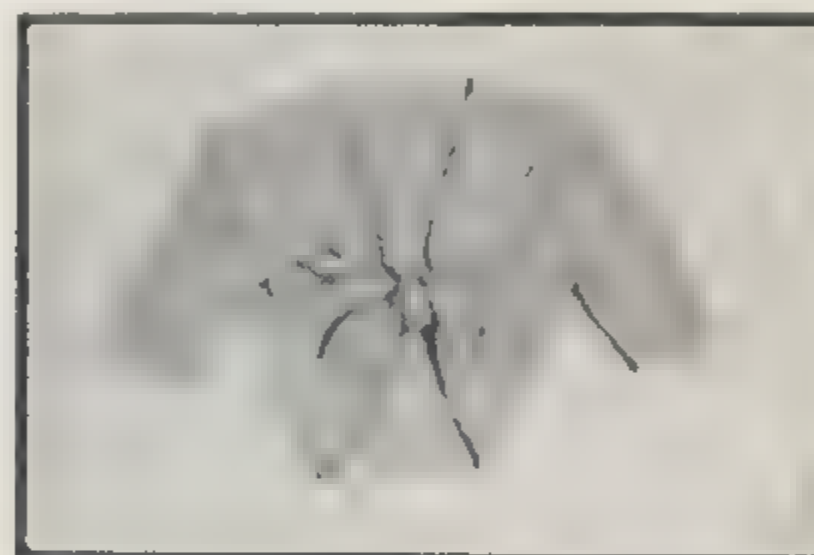
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F. STEIN

7 SUMMER WAYS TO WEAR A “PRETTY SWEATER.” . . . The trick: Halston’s tiny “bolero” (below) of flower colors of cashmere (lavender, violet, peach, spring



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green, etc.—\$75 each, available at Halston Limited, 33 East 68th St., N.Y.C.). 1. For evening with crêpe de Chine trousers. . . . 2. For day over shorts, cotton skirts, etc. . . . 3. As the prettiest bathing suit “cover” over a bikini or a maillot (very ballet dancer!). . . . 4. As an evening cover over a bare or strapless silky dress. . . . 5. As an evening look with a sarong of crêpe de Chine or printed cotton (very Dorothy Lamour!). . . . 6. As a “sleep sweater” when there’s a chill in the night . . . and 7. As a charming, coffee-in-the-morning look knotted over your prettiest cotton nightgown.

“MAKEUP MAGICIAN” WAY BANDY’S RECIPE FOR HOME-MADE SHAMPOO: Mix together distilled water, 1 egg yolk, pure liquid Castile soap, dark rum. . . . The more egg, the richer . . . AND the rum, aside from smelling delicious, “cuts the grime”!

N.Y. EVENING LOOK . . . SEXY-SLEEK! At recent Sloan-Kettering Memorial benefit at Régine’s, the “BEST BACKS” WERE BEAUTIFULLY BARE! Right: slinky, drapy, body-sliding sexy-dressing WITH STYLE!

LYNN KARLIN



PATRICK DEMARCHELIER

DISCOVERY: THE SEXIEST SHOP IN PARIS. . . . Since 1838, Charvet, 8 Place Vendôme, has been one of the very chicest men’s shops in the world for the most beautiful shirts, ties, robes, etc. NOW Charvet has been discovered by the snappiest girls in town . . . (and not only in Paris. It has become THE KEY SHOPPING STOP for the savvy tourist!). Reason—top left: THE PARIS SHIRT THAT EVERYONE (boys, too) WEARS WITH SKINNY JEANS: white collarbanded and cuffed (the key is NO collar!), the body, narrow pinstriped in softest cotton poplin, \$49. . . . Top right: classic cotton poplin MAN’S DRESSING GOWN, here striped red and white (the smallest man’s size is perfectly just-a-little-big), \$140 . . . made to order in the most incredible array of cotton twills, poplins, jacquarded cottons—checks, pinstripes, amazing solids, AND—FOR THE EXTRAVAGANT—in crêpe de Chine! . . . Above left: MAN’S CLASSIC PYJAMA, white cotton piped in red (the drawstring pants, side piped and cuffed!), \$87—to wear as the SUPER CHIC beach cover! . . . Above right: white jacquarded cotton voile MAN’S NIGHTSHIRT (collarless, front buttoning, and side slit—to order, \$100), to waist tie with a cotton batiste handkerchief (\$6.50, in 40 colors!) as the PERFECT DRESS FOR BEACH PLACES! THE POINT: all men’s classics . . . a new summer way of wearing them . . . SUPER-STYLE!



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SUCCESS '76

# the look american women invented...

America is full of success stories—it's what this whole issue is about. And the first one—the first roaring success you're going to come to is the look of American fashion in '76. Call it sportswear dressing, pieces dressing, separates dressing—whatever: it's the look American women discovered for themselves and made happen in a big, big way. . . . The base is familiar enough—it's still the world of sweaters and skirts and jackets and pants. But the world has changed. We're no longer in the days when this kind of dressing meant clothes you fell into when you wanted to relax from "real fashion." No question, it's relaxed; it is also *real fashion* . . . it is line, it is color, it is proportion. It is the very best American designers working with the best materials—working with a concept of an American woman in 1976—and seeing the whole thing through from drawing board to delivery. And this Fall—to which July is only an introduction—they have hit a highwater mark. All the words we've been throwing at you for the past five years—ease, modernity, casual, pulled-together, relaxed—they suddenly all fall into place. We know we've said past collections were good—we weren't fooling then. And we're not fooling now: it is a *sensational* season, and you are in for a treat . . . beginning next page.

FASHION & BEAUTY NOW



# Success '76-

There is a certain look—an attitude—an ease and spontaneity—a natural dash—that to the world at large says American Woman. It's visible at right in the straightforward attractiveness of Lisa Cooper, Lisa Taylor, and Patti Hansen. It's visible up and down the country—not an impossible dream but a real-life success story that American women themselves have made happen. They are the base—their vitality, their pace, their all-around good health key the whole direction of American Fashion and Beauty. And when the base is first-rate: bingo!—the success story of the year!...

**It's all here, in the look of hair—**

unhatted, unteased—the best hair because the best is available to it: the best cuts, the best day-to-day care.

**It's in the look of makeup—**

in the basic premise of American makeup today: i. e., looking natural and wearing makeup are not mutually exclusive. Not any longer. The change—and it's a big, big change—is in the *quality* of modern makeup: the subtlety of today's colors, the refining of textures to the nth degree of sheerness. It's what makes the natural, outdoorsy look at right possible—for everyone. All three girls, for instance, are wearing Estée Lauder Eye Color Sticks, Lip Polishers and Pencils in varying degrees of tawnniness. Plus her Glow Color Wash—one shade for all (Bronze), used in the way that works best for each girl's own coloring. From the left, best for fair skin, such as Lisa's: Bronze Glow Color Wash under Newport Beige Fresh Air Makeup Base.... For the other Lisa—for anyone naturally tawny or tanned: the Wash with nothing but Lightweight Moisturizing Lotion underneath.... For Patti (attention: other women with medium-toned skin!): Bronze Glow Color Wash mixed with Fresh Air Makeup Base in Sunrise Beige...unmakeup-y, healthy-looking, natural. It's what makeup is about in '76....Ariella did the makeup here; hair, Christiaan.

**It's in the look of certain clothes—**

easy, casual, sportswear clothes. Nobody wears them with the dash of American women and nobody does them like American designers...the Geoffrey Beenes of this world...the Calvin Kleins. It isn't just that they do the clothes women want—anyone can do another sweater. It's that they go that one step further—that one extra little click of perfection that makes the difference between nice-to-own and must-have. They whet your appetite for fashion! (For the full story on the two new Calvins, near right and center, and the Geoffrey Beene, far right—see next page.)

Key accessory touches, *left to right*: Gold bean earrings, from Robert Fabricant. Twist-of-gold chain bracelets, by Uno-a-Erre. Tiffany's Corum watch... *Center*, gold "lobe" earrings, by Richard Erker. Cisco cashmere muffler. Bottega Veneta bag. *Right*, enamel-and-gold earrings, by Pepi for Nova Plus. Geoffrey Beene muffler. Bangles, Juli Guasch for Prado Designs. Stores, next to last page.





# American dash





The key is *casual*. Casual as in rugged, honest work clothes in the country. Casual as in the best kinds of "sports" clothes in the city—beautiful fabrics, menswear textures, a whole different kind of uncontrived, unlabored layering... and then somewhere you add a slice of color—for dash! **Casual/country, near right**, the whole premise of which is hard-working no-frills clothes, whether they're from a designer or a north-country outfitter. Here, Calvin Klein's super "tackle" twill parka (this could be your favorite winter jacket), over double shirts, a slice of red turtleneck, and cavalry twill "ski" pants. Rayon-and-cotton twill parka, about \$130; wool-and-acrylic turtleneck, about \$30; wool pants (Anglo Fabrics, loomed in America), about \$90. All, August, at Bloomingdale's; Nan Duskin; Sakowitz; Balliet's; Bullock's. His sweater and pants, by Polo. Belt, Coach Leatherware. **Casual/city, opposite page:** In a year when everyone wants a suit, Geoffrey Beene does the casual pants suit (*opposite left*)—the polish of a suit, and all the dash of sportswear dressing. A scarf-tied silk jacquard shirt, oatmeal tweed jacket, charcoal flannel trousers. And—over everything—his soft, unlined, perfect balmacaan with a zing of Bordeaux cashmere muffler (the slice of color he ran all through his collection). Wool-and-angora coat (Amicale fabric), about \$598. Wool jacket (Dormeuil fabric), silk shirt (Pomezia), matching wool scarf (Agnona), and wool pants, about \$1,160. Mid-August, at Lord & Taylor, N.Y.; Nan Duskin; Hovland-Swanson; Swanson's; Sakowitz; I. Magnin. **The casual suit—with a skirt (opposite right)** from Calvin Klein. A cavalry twill hacking jacket, a swing of Harris tweed skirt, and the most natural kind of putting-together: shirt, sweater-layer, trench coat—warmth/cold/wet. And a dash of pretty color next to your face—knockout! Wool jacket (Anglo Fabrics, loomed in America), about \$190; Shetland vest, about \$36; cotton plaid shirt (Nino by Tandler Textile), about \$46; wool skirt, about \$110; cotton raincoat (Nino by Tandler Textile), about \$278. August, Saks Fifth Avenue; Nan Duskin; Hudson's; Balliet's; I. Magnin. Both pages: hair, Christiaan; makeup, Ariella; accessories, next to last page.



this  
is the key for





the whole season!



More color... more bareness... more intensity to makeup... more line to hair... more softness and slide to fabric. More of everything that stands for glamour—total, all-out, knockout glamour. The kind of glamour that comes right off the page, *here*, in the look of our three Vogue stars: Patti Hansen, Lisa Cooper, and Lisa Taylor. The kind of glamour—the look—Halston stands for—see *right* (see next page for the full impact). No one does it the way he does—and this season he outdoes himself!... **The look of hair**—more line, more volume to it, still soft and easy. And the allure of hair brushed back to show a flicker of diamonds from Tiffany... **a beautiful makeup.** Makeup that's not heavy, not painted. But makeup with more intensity to the color—a clear, true red on the mouth, red brushing the cheek, gold and gold-flecked shadow for eyes. Wonderful colors—strong, yet sheer and light-textured (the secret of American makeup success!). Here, from 'Ultima' II/Charles Revson: the super polish of Norell Red Super Luscious Lipstick and Super Luscious Liquid Blush in Rouge Red highlighting the cheeks. Plus stops-out dramatic color for eyes: a shimmer of Spungold Mauve Frostspun Patina Shadow (*center*) and the pure shine of Pure Gold Gleaming Patina Shadow (*right and far right*). The makeup, done by Ariella. Hair, by Christiaan.



more at night!







Some messages come through fast, and the look at night is one of them: it is sheer, clear, all-out, stops-out glamour...there is bareness; there is marvelous strong, upbeat color; there are soft, sensuous, sliding fabrics that move on the body as though they were part of it. There is no question: when you change out of your day clothes, you *change!*... Here, from the master of this kind of dressing—the three new Halston sensations seen in close-up on the preceding page. *Near right*, his bare plunged red silk crêpe dress, all on the bias...what else can we tell you, except, as Halston once said: "The women I design for take care of their bodies; they like to show them off"... With it, the new Halston covering—a doubled bias of silk that's like one long kimono sleeve, and the rest just wraps. Made to order at Halston Ltd. *Center*: there are tunics and pants...and there is Halston's white coupe de velours—like tiny, tiny rows of velvety fringe, light as eyelashes—with nothing to it but an asymmetric neckline, a satin-sashed waist, and a bias cut (which is why it does what it does on the body!). It is a *knockout!* Made to order at Halston Ltd. *Far right*, the classic glamour dress!—Halston's one-shoulder bias slither of brilliant blue hammered satin...the way a lot of women dream of looking at night (and a lot of men dream of women looking!). About \$540. Bonwit Teller; Nan Duskin; Garfinckel's; Montaldo's; Martha, Palm Beach, Bal Harbour; Jacobson's; Halston - Watertown, Chicago; Dayton's; Swanson's; Balliet's; Marie Leavell; I. Magnin. On these, and the two preceding pages: hair, Christiaan; make-up, Ariella. His clothes, Jacques Bellini (to which he might add a splash of Paco—short for Paco Rabanne Pour Homme, one of the most attractive new men's fragrances to waft our way). All accessories, next to last page. Photographed at the Chrysler Building, N.Y.

# nothing subtle...








SUCCESS '76



men's  
textures...





**Men's textures...classic patterns.** Fabric is the key!—the fine, supple-handed menswear textures, lightened for women; the classic, clean-edged patterns that your eye never tires of—it's where the whole look of American sportswear takes off this fall. **The best casual layering, far left:** it doesn't look thrown together, and it doesn't look as though you'd spent the whole morning slaving over an effect. The pieces—the textures!—go together naturally: Calvin Klein's taupe menswear flannel trenchcoat over his yellow Shetland sweater-vest and turtleneck, with a slice of cotton tattersall shirt in-between and a taupe cotton corduroy skirt blending in. Coat (wool and nylon), about \$238; vest, about \$38; turtleneck (wool and acrylic), about \$30; shirt, about \$46; skirt, about \$78. Mid-July at Bergdorf Goodman; Montaldo's; Wanamaker's; Hudson's; Marshall Field; Neiman-Marcus; I. Magnin. **Re makeup:** when you're dressing in neutrals, you don't want to suddenly bring on a brass band, but you don't want to lose your face either. Our choice here: Pewter-frost Mocha—one of Coty's Silkstick lipsticks—and a blush of Glowing Finish Highlighting Color in Claret Glow. **The most versatile jacket in town, left:** Geoffrey Beene's windbreaker-jacket—his basic shape of a top this year—in a plaid taken from the lining of a man's Burberry and put down on cashmere. It touches all the bases: the soft little covering everyone's always looking for at night (he showed it with black satin trousers). And the perfect city-day jacket over a plaid silk crepe de Chine shirt and a black wool skirt, as here. Jacket, of Agnona cashmere. Gandini silk shirt. All three pieces, about \$1,640. Late August at Bergdorf Goodman; Montaldo's; Dayton's; Hovland-Swanson; Sakowitz; Balliet's; Bullock's Wilshire. Both pages: hair, Harry King; makeup, Way Bandy (this time, using Coty's Pewterfrost Sienna lipstick and a really pretty base—their Ivory Cane Glowing Finish All In One Makeup). Accessories, next to last page.

classic patterns





The Ford!—the jacket you buy as a single, separate jacket—in a really, really *good* tweed or plaid—to freewheel around over narrow jeans, grey flannels, corduroys, cavalry twill. In sportswear-dressing, it is *the* key piece: wardrobe-extender/updater/puller-together (as any man will tell you.)

A perfect sports jacket, *left*—meaning: a beautiful, soft, neutral (écru and brown) Irish wool tweed. And a beautiful trim, narrow cut. Here, with greys—crêpe de Chine shirt, cashmere sweater-vest, flannel trousers—anywhere with anything: great American sportswear-dressing! By Bill Kaiserman for Rafael, about \$265. Mid-July, Bonwit Teller; Miss Jackson's; Lou Lattimore; Country Club Fashions.

American-sexy! — *right*, the look of a shaped Glen plaid hacking jacket, thick cashmere turtleneck, super-narrow jeans. On a good-looking woman with a good figure and good hair blowing loose in the wind, there is nothing like it...again: any man will tell you! Brown wool plaid jacket, Frank Young for Arthur Richards; about \$170. Lord & Taylor; Kaufmann's; Dayton's; Frost Bros.; May D & F; Robinson's, California. Other fashion details and accessories, next to last page.

Re hair like this—i.e., hair that can be banged around in a breeze without self-destructing: it takes a good cut to get it. And good care to keep it—which doesn't mean complicated. Helena Rubinstein's new Hair Care, for instance, gives you the works—first-rate shampoo and conditioner—in one delicious-(almond-)smelling gel. Hair cut, Harry King. Makeup, Way Bandy.

# the secret

# of the sports jacket





... learned from men



## SUCCESS '76

Good news: the designers are doing it—great-looking, practical, really rugged American gear. Now you don't have to depend on army/navy shops (or lucky fits!) to get the best country/weather stuff anyone ever invented.

Super-pants, *above*. They have: zip pockets, knife pockets, cargo pockets; a double-thickness seat for field / rock / fence / saddle sitting; elasticized ankles for bike-riding or boot-stuffing; and legs that zip right off into hiking shorts! In weather-resistant khaki "Survivalon" cotton—sturdy enough to ski in, cool enough for a hard hot climb. By Bert Pulitzer.

The lightest, softest layer of warmth next to your skin, *left*—cream zip-front thermal underwear, in one piece—no "drafts!" Anne Klein for Penfold.



The jeans jacket—winterized, *above*: thick, warm, dashing nutria collar, tweed lining, snug rib-edgings. Blassport.



Under-jacket dressing, *above*: a tan quilted "down" vest—the best chest-warmer! And over a sweater and shirt, all the "jacket" you need sometimes. Cinnamon.

# country/wea

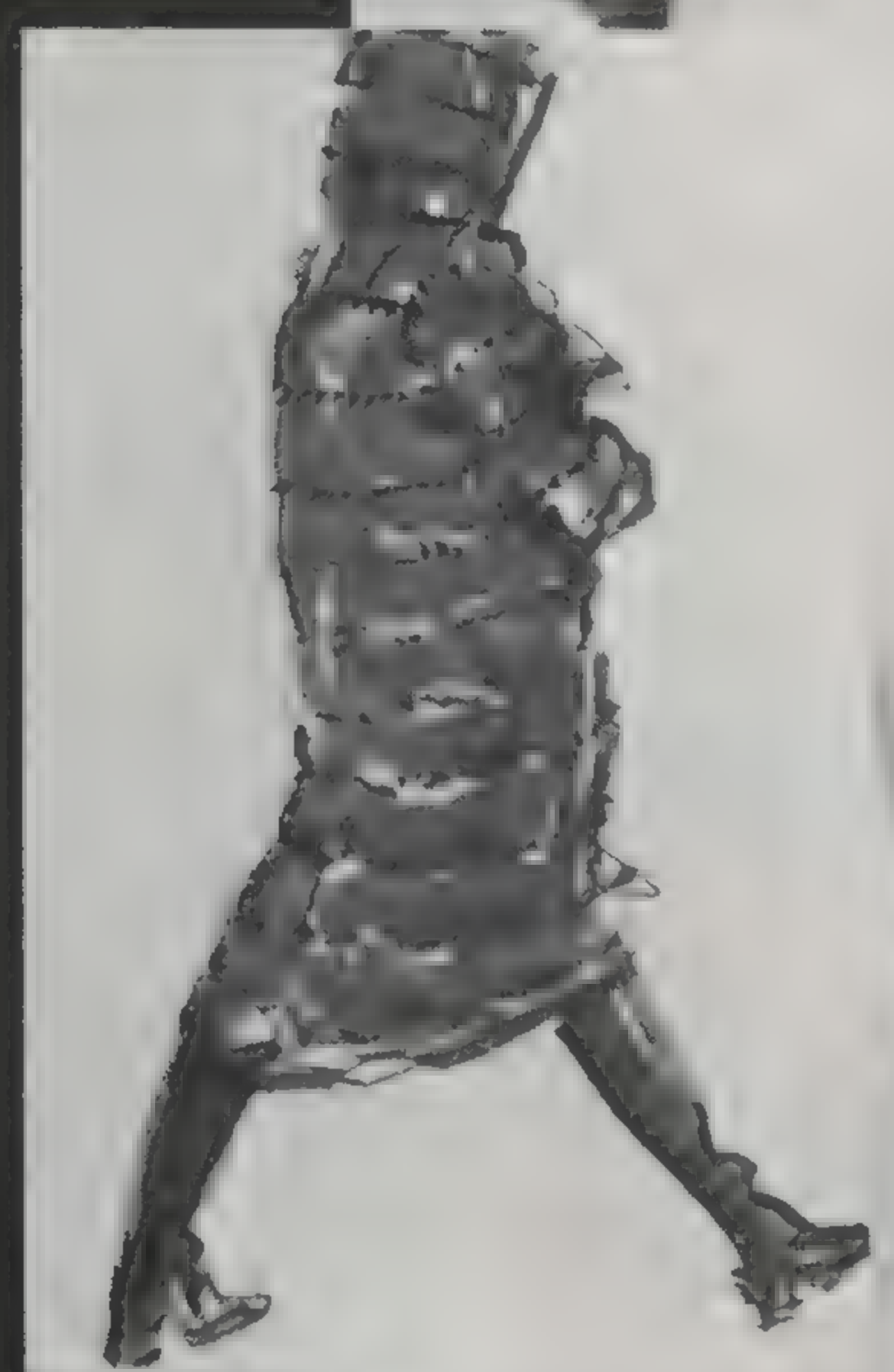




Instead of an umbrella, right—a full-length beaming-yellow slicker jumpsuit, light and roomy enough to zip over all your clothes. Between showers, it tucks into a brown canvas shoulder-pouch (one “umbrella” you won’t lose). Alice Blaine for the Smiths. **Beauty tip:** don’t skip perfume just because you’re in foul-weather gear or a jacket and jeans (this is one of the times scent is at its most charming)—go for a clean, sporty fragrance, à la Anne Klein’s Blazer—it has the dash and the seduction....



Nothing’s cozier than a flannel shirt, *top of the page*, or more American-good-looking with turtlenecks, jeans, country skirts and boots. Blue plaid cotton, by Inner Visions, division of Ship ‘n Shore. **Nothing’s drier than a hooded slicker, above**—khaki rubberized canvas cut neat and narrow, with tabs to snug the wrists (slide this over a quilted vest and you’re ready for anything). Kasper for J.L. Sport.



**Great coat!**—*above:* hooded, quilted “down” water-repellent tan poplin. Like snapping yourself into a sleeping bag—the weather can’t touch you. By Carol Cohen for Braefair.





...a thin, unlined silk shell of a coat—the lightest of the light. And you wear it as though coats were going out of style: day or night, wet or dry, in any city in the world where a really super coat is just what you're looking for ... there are very few all-purpose anythings in this world, but the silk raincoat is one of them! The toast silk raincoat, *left*—collar pulled up, deep center pleat catching on the air as it moves (standing still, the line is the easy, narrow-falling line of the year!). Here, for evening—you can tell by the look of the hair, the strippy sandal, the crêpe de Chine trouser...the coat is any time! By John Anthony (Taroni silk), about \$360. August, Bergdorf Goodman; Nan Duskin; Montaldo's; Maison Blanche; Marshall Field; Dayton's; Sakowitz; Bullock's Wilshire. **Easy-evening success, above**—the secret is in having the pieces you want when you want them: the beautiful top, the soft trouser, the perfect covering. Here, Bill Blass's camel taffeta raincoat, to throw over his black cashmere pants and cream satin blouse with a separate cowl you can pull up as a hood. Coat (Taroni silk), about \$352. The pants (Amicale fabric), blouse and separate cowl (Lafitte silk), together, about \$692. End of July, at Elizabeth Arden Salons; Harzfeld's; Ballet's; Sakowitz; I. Magnin.



How thin is thin? below, John Anthony's grey silk raincoat worn over practically nothing, and making the point for this whole new genre of coats: the only thing lighter might be a whoosh of perfume in the air. Coat, of Taroni silk, about \$360. Next month, at Bergdorf Goodman; Nan Duskin; Montaldo's; Maison Blanche; Marshall Field; Dayton's; Sakowitz; Bullock's Wilshire.

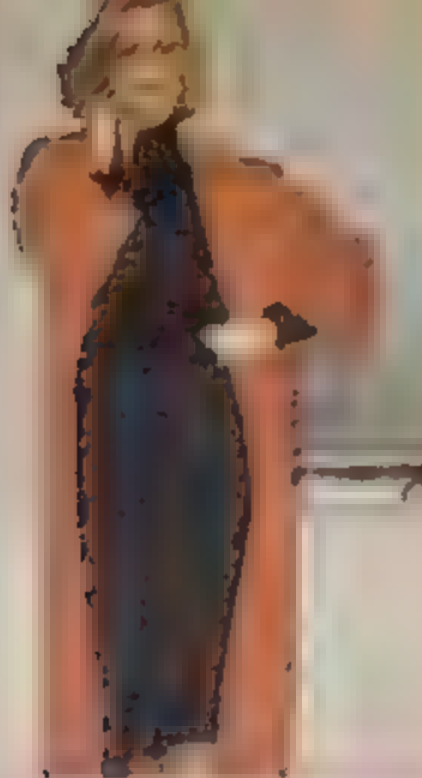


The dash of the silk raincoat for day, right—chocolate-brown taffeta double-breasted (extra easy!) over a brown Glen plaid jacket, brown wool herringbone pants, taupe cashmere shirt. The mix of textures, the trimness of the line—super way to look this fall! All, Bill Blass. The coat (Taroni silk), about \$390. Wool jacket and pants (Pomezia) and shirt, about \$1030. End of July, at Bergdorf Goodman; Nan Duskin; Marshall Field; Dayton's; Neusteters; I. Magnin; Frederick & Nelson. Both pages: Hair, Christiaan. Makeup, Ariella. Accessories, next to last page. Photographed at Roosevelt Island New Community.

SUCCESS '76

there is a  
raincoat...





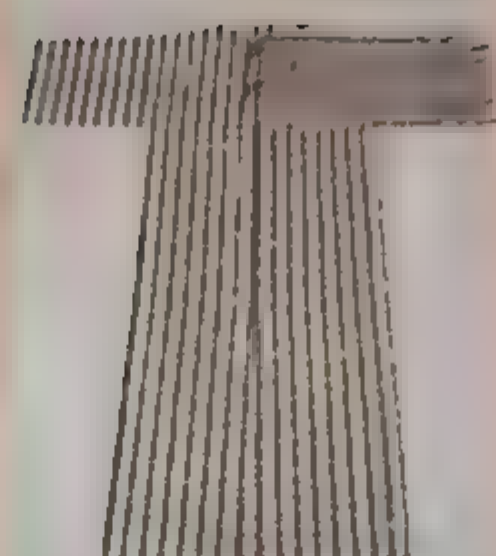
The confident, tailored lines of clothes by Bill Blass Ltd.—satin shirt, culottes, coat (left)—go into the design of everything in this pink corner: all sorts of products, from sheets to shoes, by Bill Blass, most for other manufacturers.



Woman's blazer, pants, sweater-vest, shirt: Blassport



Rain jacket (double-faced), culottes: Bond Street



Striped cotton at-home caftan: Royal Robes



Fisher coat: Michael Forrest



# HALSTON

Patterned scarves: Sally Gee



Overnight bag: Seward



Man's shirt and tie; suit: P.B.M.



Canvas raincoat from Halston III



Ultrasuede suit: Sportcraft



Men's cologne, other grooming gear: Revlon



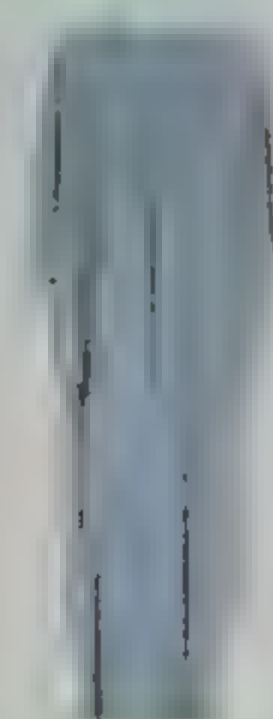
Lincoln Continental Mark IV: Ford Motor Co.



Bed linens, towels: Springs Mills



Raccoon jacket: Ben Kahn



At-home dress: Dorian Loungewear



Jersey separates: Manhattan Industries



Women's sewing patterns: Vogue Patterns



Men's sewing patterns: Vogue Patterns

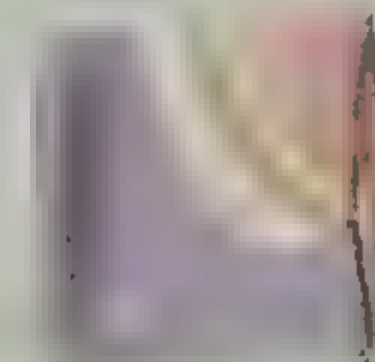


Women's shoes: Raybuck



Crêpe de Chine shirt: Manhattan Industries

"Savage" swim-suit: Rose Marie Reid



Silk scarf: Daniel La Forêt



Sheer pantyhose: Kayser-Roth Hosiery Company



Uniforms for American Airlines



Rain hat for coat above: Commodore Hats



Leather-bound canvas bag to match raincoat: Hartmann Luggage



Ultra-suede blazer for men: J. Schoeneman



Women's bag, belt: Calderon



Leather gloves: Kayser-Roth Glove Company



Woman's wig: Designer Collection



Olympics insignia—uniforms for Innsbruck and Montreal: Montgomery Ward

Women's scarves: Robinson & Golluber



"Blazer" fragrance: Helena Rubinstein



Man's belt: Paris Accessories



Perfume, colognes, bath products: Max Factor



Men's fragrance, two cologne strengths: Max Factor

Umbrellas, women and men: D. Klein & Sons



Child's dress, apron, hat, umbrella, and handbag: Shutterbug



Gloves for both women and men: Aris Gloves

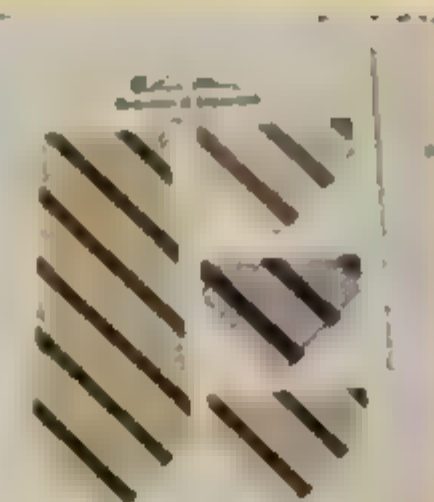


Mirror-lensed sunglasses: Bausch & Lomb

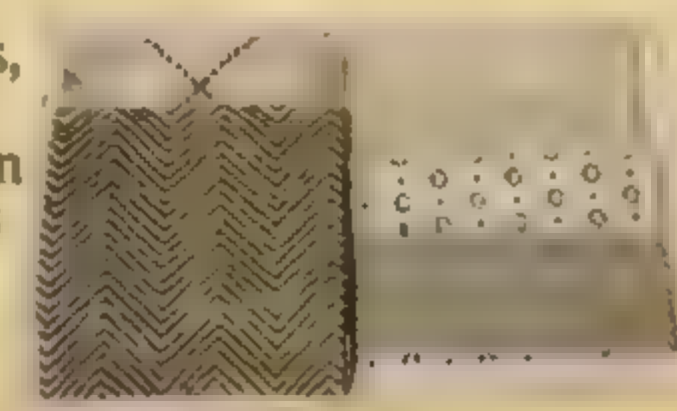


Bed linens, towel, cashmere blanket: Fieldcrest

Men's ties: Robinson & Golluber



Bed linens, towels: Burlington Industries





Sophisticated simplicity marks everything Halston touches: silk crêpe halter dress (left and on cover) from Halston Originals or anything on this blue band, from belts to bathing suits, designed by Halston, made by his firm or by others.

Cashmere jumpsuit and sweater: Halston Ltd.

ANNE KLEIN

Casually sportive—like the Anne Klein coat, sweater-vest, shirt, and pants (right) by Donna Karan for Anne Klein & Co.—everything in this beige corner, from umbrellas to underwear, was designed by Anne Klein Studio, for Mark of the Lion, other makers.



Sewing patterns for men and women: McCall's Pattern Co.



One-shoulder chignon dress, made to order by Halston



Brassiere and panties, cotton lounge robe, nightgown: all, Lily of France



Terry-cloth cape, Lycra swimsuit: Penfold



Tennis shirt, sweater, skirt: Penfold

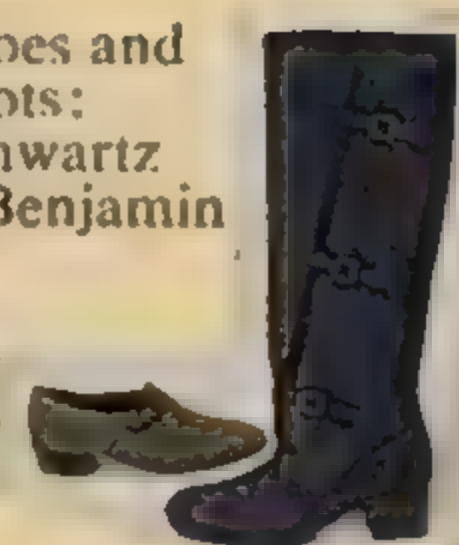
Golf "gym suit," hat: Penfold; espadrilles: Schwartz & Benjamin



Wallets and such for women and men: St. Thomas



Shoes and boots: Schwartz & Benjamin



Wristwatches for both women and men: Sutton Time



Gold/enamel jewelry, men and women: Accessocraft

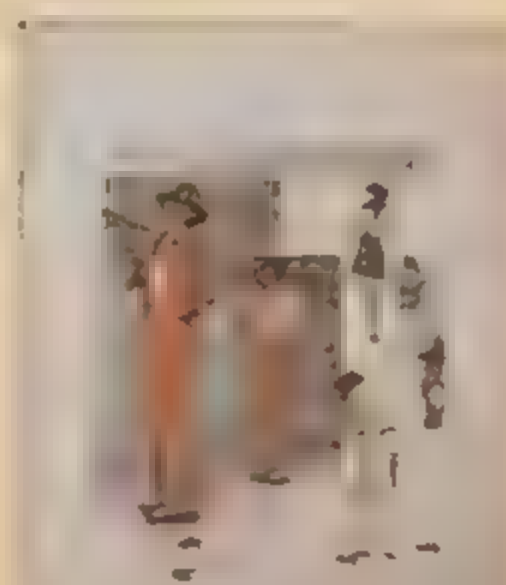


Men's scarves: Mark of the Lion



Men's belts: Calderon

Sewing patterns: Vogue Patterns



Man's hooded raincoat, shirt, turtle-neck sweater, suede pullover, pants: Mark of the Lion

# Designing America

Whether you wear it, smell it, or fold it on your bed, something from U.S. fashion designers—on top now all over the world—is something you can enjoy

BY LORRAINE DAVIS

Is your toothbrush autographed? Do your pillowcases' labels have the same name as your bathing suits? The most exciting development in fashion today is the worldwide success of American designers: the American fashion look in a whole life-style, not just in the way women dress.

American fashion designers have become the most wanted all over the globe; women everywhere love their kind of opulently casual evening dressing, their crisp no-nonsense sport clothes. Even those who could pay for pounds of eye-stopping glitter instead choose elegant ease. And

What makes this design explosion possible? Licensing—that somewhat mysterious process by which one human being—fashion designer—can be at work, simultaneously, in a whole list of industries (see box, below). Licensing isn't new—think of Dior, Cardin—but it's become the business mode of the day (there's hardly a news journal around that hasn't sent its "money" man to write about big dollars in the dress business through licensing), and it's growing.

On these pages we've shown products by a representative trio from the growing gang of design-

## THE NAMES YOU LOVE TO SLEEP WITH

All over our country, you can decorate a room, pack a bag, tell the time with a product (the possibilities multiply every day) that has the spirit and signature of your favorite American fashion designer. Here, a list of just some of the fashion designers who, through licensing, have given their names and talents to a total of at least 162 new kinds of things: Scott Barrie, Geoffrey Beene, Bill Blass, Donald Brooks, Stephen Burrows, Bonnie Cashin, Diane Von Fürstenberg, Halston, Cathy Hardwick, Carol Horn, Kasper, Anne Klein, Calvin Klein, John Kloss, Ralph Lauren, Oscar de la Renta, Clovis Ruffin, Giorgio Sant' Angelo, Gloria Vanderbilt, Vera.

women want that same kind of strong, long-livable style in their houses, too. Result: manufacturers have gone to top fashion designers for a whole new range of products.

Now, if you're passionately devoted to Bill Blass sportswear, you can find the same pleasure in decorating with Bill Blass sheets. If you've always longed for the subtle elegance of a Halston (but couldn't quite pay the bill), you can afford to savor Halston perfume or hide with confidence behind Halston sunglasses. Never before have you been able to find such dependably high-quality design—the Anne Klein kind—in so many products in such varied fields.

ers involved in licensing and asked the designers some pointy questions about the relationship between multiplying products and adding wealth.

Licensing, put as simply as possible, is this: a designer (or a group that functions under one name), whether he has his own business or works for a firm, signs a contract with another manufacturer giving that manufacturer license to produce, market, promote, and sell products designed by him or bearing his name—clothes or products that may be in a category wildly different from the one that made the designer famous in the first place.

The contract will run, probably (Continued on page 139) 83



# SUCCESS '76



1, 2, 3. Casual pieces in super-luxe fabrics—cashmere sweatshirts at The IT Company!



4, 5. Fragment's fluid-fabric dressing—the look of 3 layers everywhere. Vests everywhere! 6, 7. The touches: drawstrings, hoods, wrapping. Christine Albers.



8, 9, 10. At night, fresh new lengths—Holly's Harp's shortened long-skirts, knee-length bloomers—black, white, beautiful pinks. 11, 12, 13. Watch white!—everyone did it, A.M. and P.M.—fantastic white flannels at Ma Chemise.

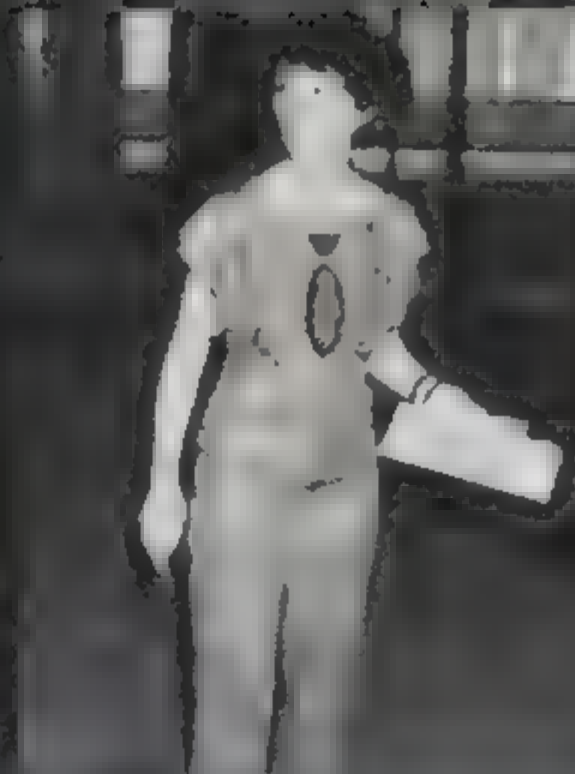


14, 15, 16. Key: body-dressing, tri-color dressing—red/cassis/aubergine the star! Pants, bloomers at every level on the leg—D.B.A. by Theodore. 17. Phyllis Sues' chamois "Indians"—marvelous! 18, 19. Gernreich at-home: super glamour or soft shirting. 20. Tea Shirts' T-shirts—every fabric, every way.





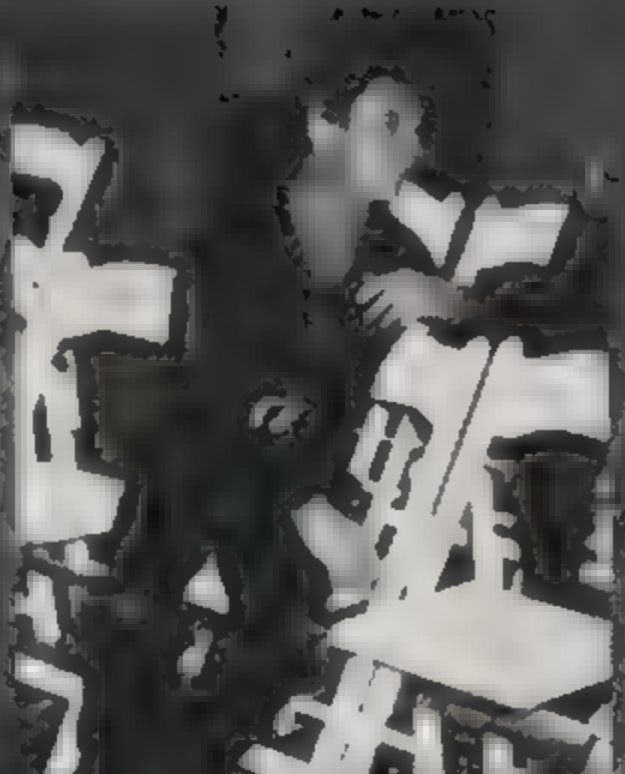
Nancy Heller for  
Tea Shirts



Holly Harp



Barbara Dullen



Rudi Gernreich for  
Lily of France



Irene Tsu for  
The IT Company



Phyllis Sues



Christine Albers



Dennis Goldsmith  
for Ma Chemise



Norma Fink for  
D.B.A. by  
Theodore



Harriet Selwyn for  
Fragments



Betty Dorso, left—  
owner of Beverly  
Hills super-bou-  
tique Dorso Inc.,  
“discoverer” of  
many of the show’s  
stars, prime mover  
and puller-together  
of the show—ac-  
cepting flowers and  
cheers at end.

Forget what used to be known as “California clothes”—forget that it happened in California. What happened in Los Angeles’s Pacific Design Center would have been great fashion news anywhere. Ten young, snappy designers—some new, some known, all, almost incidentally, West Coasters—threw out the whole idea of “category dressing” and showed an SRO crowd of 800 great fall clothes for any woman any place in the world... Soft, casual pieces of cashmere and mohair and jersey, thin layers of silk and chiffon. Neutrals pulled together with a slice of vivid color. Things that tied, things that moved, things that curved deliciously over the body—things you saw and instantly wanted to own! It was that kind of show. ... There was a huge variety in the designers, from always-wave-making Rudi Gernreich to always-ravishing Holly’s Harp (one of whose evening beauties—the bare, sashed coral silk top over mahogany jersey pants—you see at left) to super newcomers-to-watch. For instance: Harriet Selwyn of Fragments (that’s her weekend-wardrobe-pulled-out-of-a-sack, further left, the sack doubling as a hood to head-wrap). And there was huge variety in the clothes. But the attitude—the young, casual, easy-moving, body-conscious joy of it all—never changed. The word is modern. The clothes are irresistible! For key looks, see our mini report, *opposite*. The small snaps, *above right*, are the people behind it all. Expect to see more of them.

new  
wave  
from

California



# How a young woman hit the U.S., started a \$90-million fashion, accessories, and cosmetics business, and lives the American success story—at its most

BY JERRY BOWLES

Could there really be anybody out there in this big, juicy, celebrity-loving world who doesn't know the story of Diane Von Fürstenberg. No? Well, let's run through it again quickly just to be sure. Diane Halfin, the very pretty daughter of a Belgian businessman, goes off to the University of Geneva to study economics. She meets, falls in love with, and ultimately marries Egon Von Fürstenberg, an honest-to-God Austrian prince. They move to New York in 1969 and become the immediate darlings of the jet set, whatever that is. It's hard to remember if they replaced Carter and Amanda Burden as the fun couple of the year or whether it was the other way around. Well, it doesn't matter; Egon and Diane were at all the parties that mattered. Time passes. They have two

**"Simplicity and sexiness, that's what people want. At a price that's not outrageous"**



Diane Von Fürstenberg, left, added the uppercase "V" to "von" for her labels. Above: DVF for fall—two fresh take-ups of her famous "wrappings" in printed jersey, and two looks in solid colors (a first for Diane) in a lot-for-the-money fabric that "feels like cashmere." From left to right: Cowl-necked slate-grey jumpsuit, about \$110; wrapped jumpsuit, about \$125; slate-grey cowl-necked dress with cardigan, about \$140; reversible wrap dress, about \$90. All in acrylic jersey. Available in early August at Saks Fifth Avenue; Jordan Marsh, Florida; Marshall Field; I. Magnin. Shoes, jewelry, all DVF designs as well. Far right: Diane in her showroom with her secretary, Jackie Labossiere, right.



# Diane Von Fürstenberg— at the top

children. The legend has it that Egon suggests she start a little dress business to occupy her pretty mind. The legend, as you will see, is wrong. Hints of scandal start appearing. Funny sex. Hanky-panky. There is a separation. Diane's little dress business grows into a sixty-four-million-a-year gold mine. Which brings us up to now.

Diane emerges from the kitchen of her Park Avenue apartment munching a piece of cheese and wiping her mouth on her sleeve. She is wearing blue jeans; very nice, an interesting tension with the elegant—if downright girly—ambience of the room. Gold-and-pink-satin pillows. Yellow and orange wallpaper. Turkish easy chairs upholstered in quilted patchwork.

"Do you really like (Continued on next page)

## FASHION \$

In the current fiscal year, Diane's easy-to-live-in jersey dresses will account for \$64,000,000 in retail sales world-wide, according to projections by Richard Conrad, Diane's partner and executive v.p. of all her companies. Of that, \$14,000,000 are in international sales in Canada, England, Australia, Ireland, France, and West Germany. Not bad from an office-in-a-suitcase only five years ago! Asked whether people might get tired of her hit dresses, Diane murmured mildly, "They're so easy to wear. People don't get tired of blue jeans, do they?"


## BEAUTY \$

Diane's fragrance "Tatiana," named after her daughter, is the super winner among thirty-one cosmetic products; the perfume, cologne, toilet water, and a new bath line are carried by 1000 doors (trade term for stores plus branches), says Sylvie Chantecaille, creative director. Diane's treatment and makeup lines will be in 150 doors by the end of the year. All told, Diane's beauty and fragrance products are projected this fiscal year at \$6,000,000 at retail, says Dick Conrad.

## PLUS \$

Here's what Diane puts her name and carefully overseen design-control on now: ready-to-wear, sleepwear, furs, scarves, bags, costume jewelry, glasses, shoes, shirts, over-the-counter fabrics, and Vogue Patterns. Latest gleam in her eye: a line of fine jewelry—"the kind you never take off," she said. For all these franchised accessories, Dick Conrad projects about \$63,000,000 at retail for licensees in the U.S. Adding beauty, fashion, and franchises together, in Dick Conrad's projections it looks like his \$90,000,000 figure will have turned into \$142,000,000 for all DVF-signed things world-wide at retail by May 1977. Not that Diane gets all that. It's just a rough idea of the worth of her name right now.

ALBOTT ERWITT



**"I'm making  
20,000 dresses  
a week. That's  
40,000 sleeves"**





#### \$ A DAY

"Most of my work is preparation, planning," said Diane, doing just that in a car, above. "I'm very organized. It's the only way I can cope." She seems, too, to have a genius for delegating. Her house staff takes care of all entertaining. A man in the shipping room triples as her driver and flower-arranger. Her day begins at 7:30 with exercise. She's on the phone to Europe around 9:00, gets to the office at 11-ish, eats lunch by pinching food from everyone else, gets home, at best, in time to sit with her children while they eat supper. Below, top to bottom: Diane in her Madison Avenue beauty shop with Gigi Williams and Linda Gladowsky, makeup specialists. In her shipping room on Seventh Avenue, checking orders with Ben Orenstein, head of shipping, and his assistant Russell Williams. With Richard Conrad in Dick's office; after Diane, he is the largest shareholder in her enterprises.

#### SUCCESS '76

### Diane's work-and-city pace

## Secrets of success: glamour, hard work, dazzling public relations —and good old-fashioned horse sense

(Continued) it," Diane asks, sinking deep into a sea of pillows on the copper couch. "Some men don't love it so much. It is really a woman's apartment. You don't think it looks like a whorehouse, do you?"

She looks younger in life than in photographs, smaller and thinner, more vulnerable somehow, sitting there under Andy Warhol's three-part serial portrait of her. It has become obligatory at certain levels of society to have Warhol do one's portrait.

Whatever one might think of Diane Von Fürstenberg (and people who have actually met her seem to think fairly good thoughts), one fact is undeniable. She is a remarkable businesswoman. At twenty-nine, she has built one of the country's most successful privately-held dressmaking operations. Less than two years ago, she launched her own cosmetics firm and has licensing arrangements with other companies to produce shoes, handbags, scarves, and more under her name. She has done all this in a little over five years with \$30,000 of borrowed money.

"I got into fashion by accident," Diane says. "I have a friend who had a factory that made T-shirts in Italy and he bought another factory and I sort of helped him get organized. He had some terrific fabrics, you know, so I started making a collection. I had no training as a designer or anything (Continued on next page)

#### LIFE IN NEW YORK: OPULENT, INFORMAL

The Von Fürstenberg apartment is a glove-fit with its owner, a glamour-star's pad. Color sets the mood: pink everywhere—ceilings, upholstery, even the lighting—and yards and yards of plump satin. "The color is very flattering. You look beautiful in it," says Diane. "And it's, of course, feminine, very much my house, a big reflection of me, with the good and the bad."

When Diane entertains, she either has a few people, up to eight, or fifty-to-eighty for buffet.

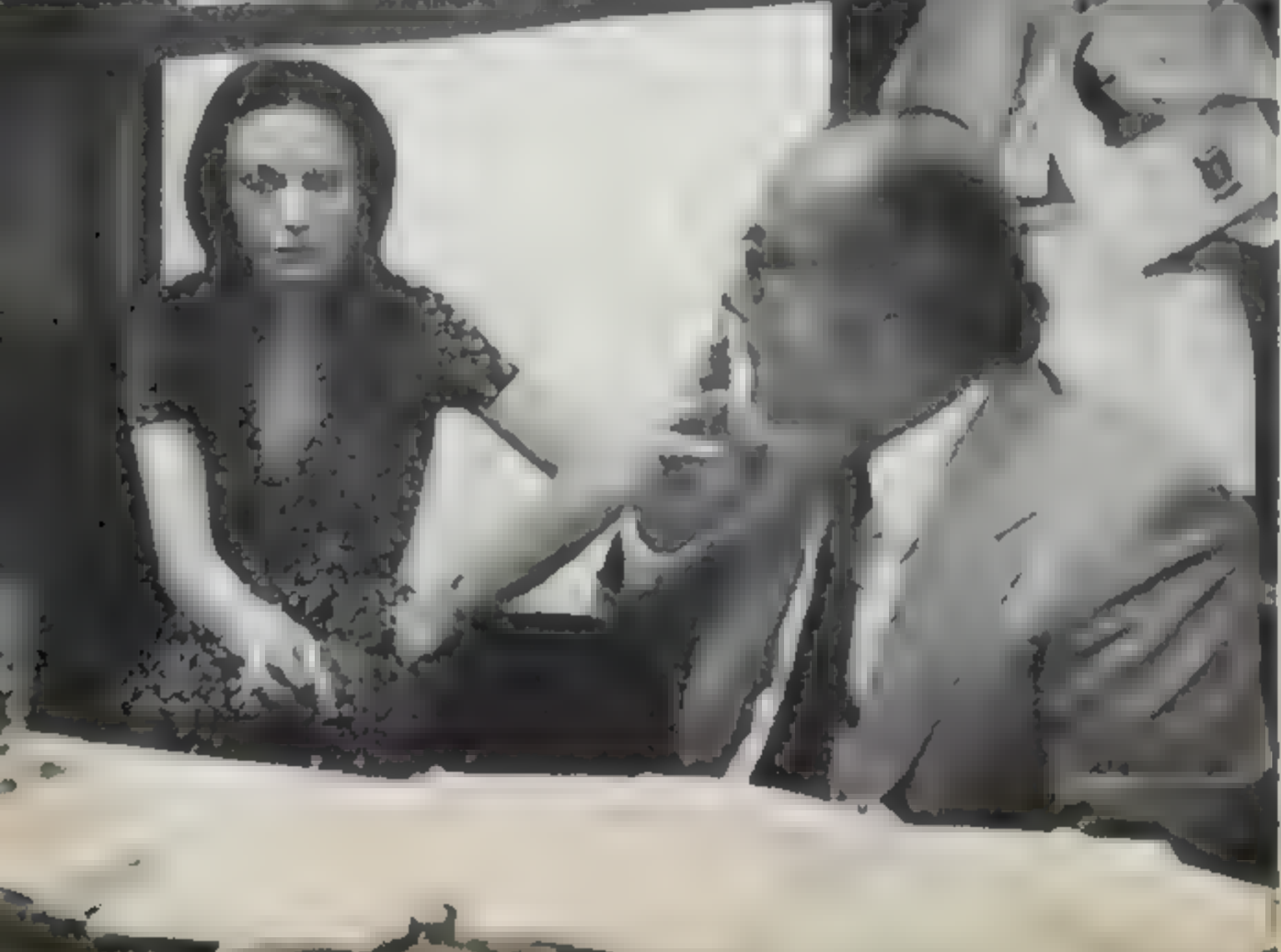
"It's always very informal when I entertain. People sit everywhere to eat," she says, "and those who are young enough sit on the floor."

She sometimes serves Chinese food made by her Chinese houseboy, and sometimes Italian food made by her Argentinian cook.

"They plan the menus and take care of everything," she says. "Everybody in my life who works for me knows just what to do, because I don't have the time."

Diane's decorator, Robert Denning of Denning and Fourcade, says, "Diane makes a decision in a second. That's the way everything is done—with a cab waiting downstairs. Quickly—and satisfactorily."

1. Dining-room wing chairs are seductively comfortable. 2. Breakfast-in-bed. 3. Diane in triplicate by Andy Warhol in the living room. 4. Beside the bed, a lot of vitamins in reach. 5. The entrance gallery contains the bar, an eighteenth-century Venetian table. 6. Diane, dressed (it figures) by Diane.







**“Some men  
don’t love it....  
It’s really a  
woman’s  
apartment”**



# Diane's tonic for energy, her country retreat

"I think things  
through until  
I get what I want"



(Continued) like that, but I just felt there was a need for some little dresses that were, you know, not for an old lady and not too expensive. So I came to New York in 1969 to visit my husband—we weren't yet married—and stayed for a couple of months. He went off to the Orient and I was pregnant and he came back and we got married. I arrived here for good in September with my trunks and my stomach—America is welcoming me." She laughs and swats at a gnat which has been buzzing around. "These are terrible," she says. "They come with the fruit."

"Then I don't know what to do, open a boutique or what. I have these clothes, so one day I go to see Diana Vreeland whom I had met socially but didn't really know. She looks at the clothes and says 'Wonderful, terrific. You're going to be a big success' and then throws me out of her office."

At this point, a Chinese houseboy/cook appears from the kitchen bearing coffee. He is dressed rather formally in black and is—one can't help observing—perfect for the room.

"So, she throws me out," Diane says, picking up the thread. "I sat outside her office and asked her assistant what I should do and she said, 'Well, you should show.' I say, 'Fine, where?' She said some people show at the Gotham Hotel. I picked up the telephone and called the hotel and reserved a ballroom. Somebody else said I should get in the *Fashion Calendar*. I didn't know anything about a *Fashion Calendar* which is a trade thing that lists all the shows. So, I called and got listed. In ten minutes, I organized a show. That's how I got started."

There is a slight- (Continued on page 141)



## LIFE IN THE COUNTRY: PRIVATE, RELAXED

"This house is not for entertaining at all," Diane said. "Some weekends I go up with just the children or very close friends. I read, watch movies on TV, go for long walks. After a week of work, I get very tough. I need the country to stay as I really am, to stay a woman. I think, I plan, and I go back to the city all pepped up."

1. Diane on her bed covered with an antique quilt.
2. Diane playing cook in the country.
3. A guest room in the main house.
4. The newly converted barn: Diane's private world with sauna and whirlpool bath attached.
5. Inside Diane's living/bedroom: her private house-in-a-barn, decorated with the help of Francoise de la Renta.
6. Reading to her children in the TV room.
7. The TV room, like the prow of the ship, surrounded by view.







**“The country house  
is not for show.  
It’s real...  
just for me”**

ELLIOTT ERWITT











# PEOPLE ARE TALKING ABOUT... SUCCESS '76

The big bash America-finds-itself summer, with celebration (the Bicentennial) and celebration (the Conventions) seeding our every move, and the about-face of many of us on the uses and abuses of Bicentennialistics. What looked like an all-schlock row-de-dow non-event is now a glorious shock of national self-recognition. . . . The spate of spectacular arts-and-mores exhibitions, especially in Washington, D.C., revivifying our American past. And the most revealing of these is *The Eye of Thomas Jefferson*, a vast, noble, exhilarating display of what this very great man had in his mind, his heart. . . . The on-the-way David Frost TV interview with Richard Nixon (strictly cash-and-carry) and this conjecture: will Frost ask final-days questions? . . . On-campus word for terrific: gonkalamonka.

## LOWDOWN ON THE 107TH FLOOR

The global night-to-night drama of Elizabeth (as in Taylor), who between movies (*The Blue Bird*, sprung and shot down, and her in-the-works next, *A Little Night Music*) has gone diversified: travel-trouper, house-guest, lenswoman, gala highspotter—in company with her hairdresser, dressmaker, doctor, or personal Ambassador. But her actor-wise heart still belongs to Daddy. Says a chum, “Elizabeth called up director Sidney Lumet and told him, ‘If you’re even thinking of anyone else for that part, you’re crazy.’” Richard Burton is playing the prize-plum part in the *Equus* movie. . . . Mortimer’s, Manhattan’s latest must-be-seen-in at lunch/dinner, and this overheard: “What *has* she done to herself?” “She’s become an author.” “Well, it’s gone straight to her face.” . . . The systolic-diastolic rhythm basic in art, inescapable throughout history, and the growing realization that we are in a systolic/contracting period, with an increasing need for joy in art to expand us into a renaissance. . . . The phalanx of airborne restaurants on the 107th floor of a Manhattan Trade Center tower, and the delight of remarkable food, incredible vistas. Wonderful for spotting the event-of-the-year, tall-ship armada as it sails into New York Harbor on July 4.



ELIZABETH TAYLOR  
Actor-smart, gala-eyed

UPI

## THREE-ING IT

The theater trilogy craze, with *A Texas Trilogy* by Preston Jones, three solid evenings’ worth of interlocked plays, summer-breezing triumphantly Broadwaywards. Paradoxically, the Neil Simon craze, *California Suite*, is an evening of four chuckles-tears, SRO-ed from L.A. to N.Y.C. . . . The full-page ARCO ad that petitions 1976’ers to “Celebrate America’s Tricentennial 100 years early.” That’s American enterprise.—LEO LERMAN

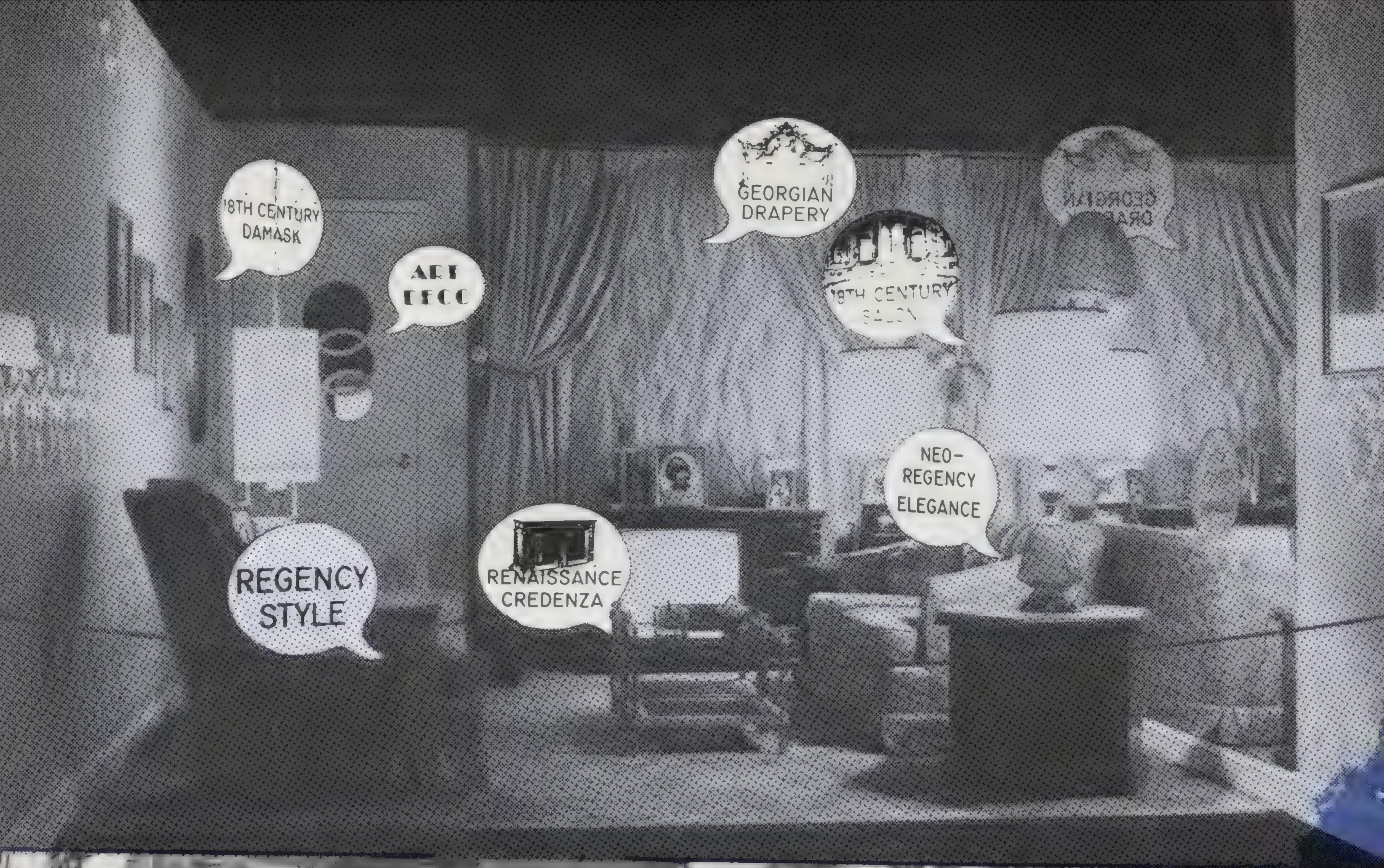
# Dynamite play

Playwright David Rabe, a thirty-six-year-old Iowan, with a question-all look in his eyes, did an eleven-month hitch in Vietnam, returned to write out his deep-wound American agony in a spate of time-fuse plays. Now, in “Streamers,” Rabe’s bomb explodes, dynamiting critics into voting it “The Best American Play of the Year,” audiences into noble, non-negative, purifying despair. Left, six extraordinary American actors who, under Mike Nichols’ nuance-seismographic direction, activate Rabe’s explosion.

AVEDON

Left: Peter Evans, Dorian Harewood, Paul Rudd, Dolph Sweet, Kenneth McMillan, Terry Alexander







## Living it

When is an arts exhibit epoch making? When viewing it changes the way you see the world around you. And that is precisely what in Washington, D.C., the Renwick Gallery's "Signs of Life: Symbols in the American City" does. It takes our middle-class urban environment — domestic, street, strip—and by voluminously historicising, analyzing, and documenting it — sometimes with deadpan, devastating humor (see typical living room exhibit, *left*) — makes us face the why of the way most of us really live now.

NATIONAL COLLECTION OF FINE ARTS, WASHINGTON, D.C.

## Zinging it

Says diva Beverly Sills, far right, "I love her, that Carol, she's like the sister I never had." Says TV funny, Carol Burnett, right, "Beverly's my new best friend." Says the program of the on-the-way tele "Sills and Burnett at the Met," a CBS sing-it, zing-it, hoof-it very special that all-American teams The Radiant Redheads, "Miss Burnett's understudy is Miss Sills; Miss Sills's understudy is Miss Burnett (except for the aria)!" It's that kind of show. "I don't think I'll pose nude," says Carol. "There's enough violence in the world already."

## Grooming it

Top-Pop artist Red Grooms has been casing Manhattan, and the view from Grooms's head is fun-house mad macabre. Example, *left*: subway scene. Grooms works as if he were inventing urban sprawl, while laughing it into oblivion. More about Grooms, his "Ruckus Manhattan" on page 54.









PEOPLE ARE TALKING ABOUT...

SUCCESS '76

# Taking Stockard

Stockard Channing's a thief—and the most mind-boggling new movie star. First she stole raves from under Nicholson and Beatty's exalted noses in *The Fortune*; now she goes in for grand theft auto as *Dandy*, *The All American Girl*. (American girls are changing—especially if Stockard's behind them.) Her spoof of disaster flicks, *The Big Bus*, opens this summer. Who says there are no roles for women?

Stockard, *right*, is an uncommon actress. She has intelligence (and a B.A. from Radcliffe to document it), wit, and a dark-haired versatility: her looks zoom from a pudding-faced fifteen (she's thirtyish) to piquant to very seductive lady. No one quite knows how to take her, but everyone takes her big. After *The Fortune* last year, one writer was reminded of Susan Hayward, Elizabeth Taylor, and Ethel Merman—all in one sentence. "People constantly try to say I look like one out of fifteen people," says Stockard, "no two of whom look like each other. Actually, I look a lot like Piper Laurie."

She doesn't care. "If I'd started out doing *Dandy*, they would have compared me to Jimmy Cagney....It's an adventure."

## Threepenny Plain

Mac the Knife is at large at N.Y.'s Lincoln Center in *Threepenny Opera*, and he's got a bite that puts *Jaws* to shame. *Threepenny*, that fifty-year wonder, with director Richard Foreman and a sleazy-good cast, has re-sharpened its teeth to a hurdy-gurdy, bitter snap at any world where respectability's a cardboard face. Berlin first felt the *Threepenny* crunch in '28; in '76 New York, Weill's sweet/sour music and Brecht's tough words plain-talk truths about our lives today.

Top row, left: C.K. Alexander, Gretel Cummings, Raul Julia (he plays Mac), David Sabin. Center: George McGrath, Caroline Kava, Elizabeth Wilson, Blair Brown. Bottom: Tony Azito, Ellen Greene.

AVEDON



# CAPOTE'S ZOO

It's no secret that Truman Capote—Little T. to those who love him, The Tiny Terror to those who hate-love him—is passionate about secrets: his own, other people's. His books are rife with them, brought to horrendous or hilarious or exquisite flower. The star-y role he plays in Neil Simon's movie, *Murder by Death*, explodes with secrets. And in his apartment and three houses (Manhattan, Long Island, California, Switzerland), Truman has accumulated hundreds of objects—a zoo of beasts, many of which conceal secret repositories—little drawers, infinitesimal hollows. Right, twenty-four residents of the Manhattan Branch of Truman Capote's Zoo, complete with Trumanisms about his creatures.

"I've just been collecting for thousands of years," says Little T.—his speaking voice ranges at least three octaves per sentence, from Little Nell to Old Mischief. "And I bought all of these animals. I've collected them—well, all over the world. Why animals? I love animals per se, in real life." Maggie, the presiding "real" beast, is a sedately rampageous, hideously attractive English bull, referred to by Capote as "my little doggie." Little T. continues, "And I like objects, 'specially objects that are—well, I don't like them just for themselves. Usually I like them to be something else other than what they are. Like that English dog's head over there with that cap on his head [Truman sometimes wears one very like it]—he's one of my favorites, and he's a tobacco jar. My house at the beach's got just loads of marvelous, curious objects."

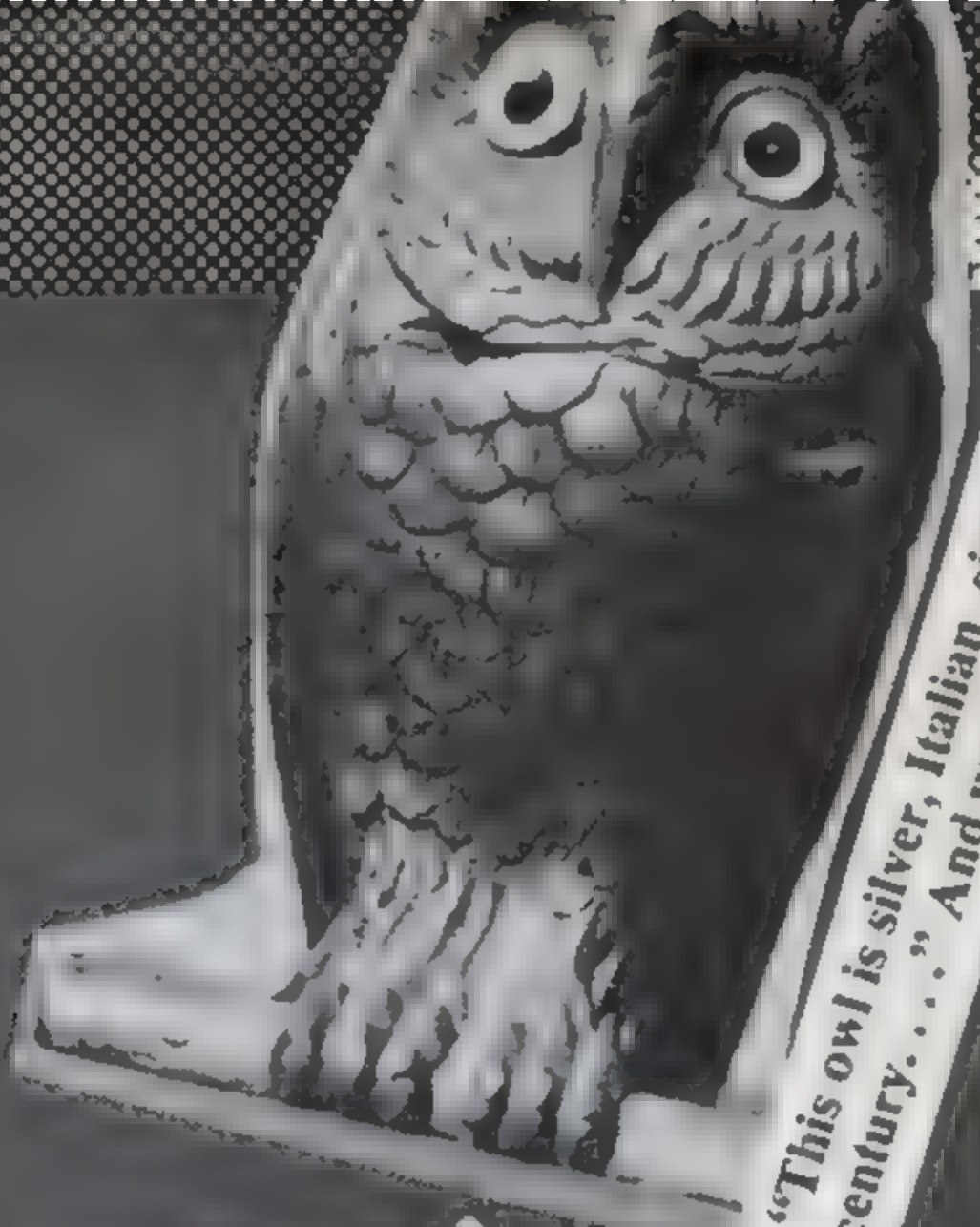
And that's what Truman Capote's Zoo is all about: "marvelous, curious objects," collected seriously for years—the inanimates like the ones on these pages, the animates in his writings from "Miriam" to *Other Voices*, *Other Rooms* to *In Cold Blood* to *Answered Prayers*—with its gamy-rich, pants-down fill of look-look-now, isn't that Lady K., B.P., Princess R., T.W.? Isn't that Little T. just loving them all to death for posterity? . . . Little T. smiles seraphically, as he contemplates his zoo, peering at a life-sized, carved wooden tree about whose branches winds a terrifying wooden serpent. "That," he murmurs sweetly, "came off a Zen temple."

—L.L.

The beastly side of Truman Capote that only his chums get to see



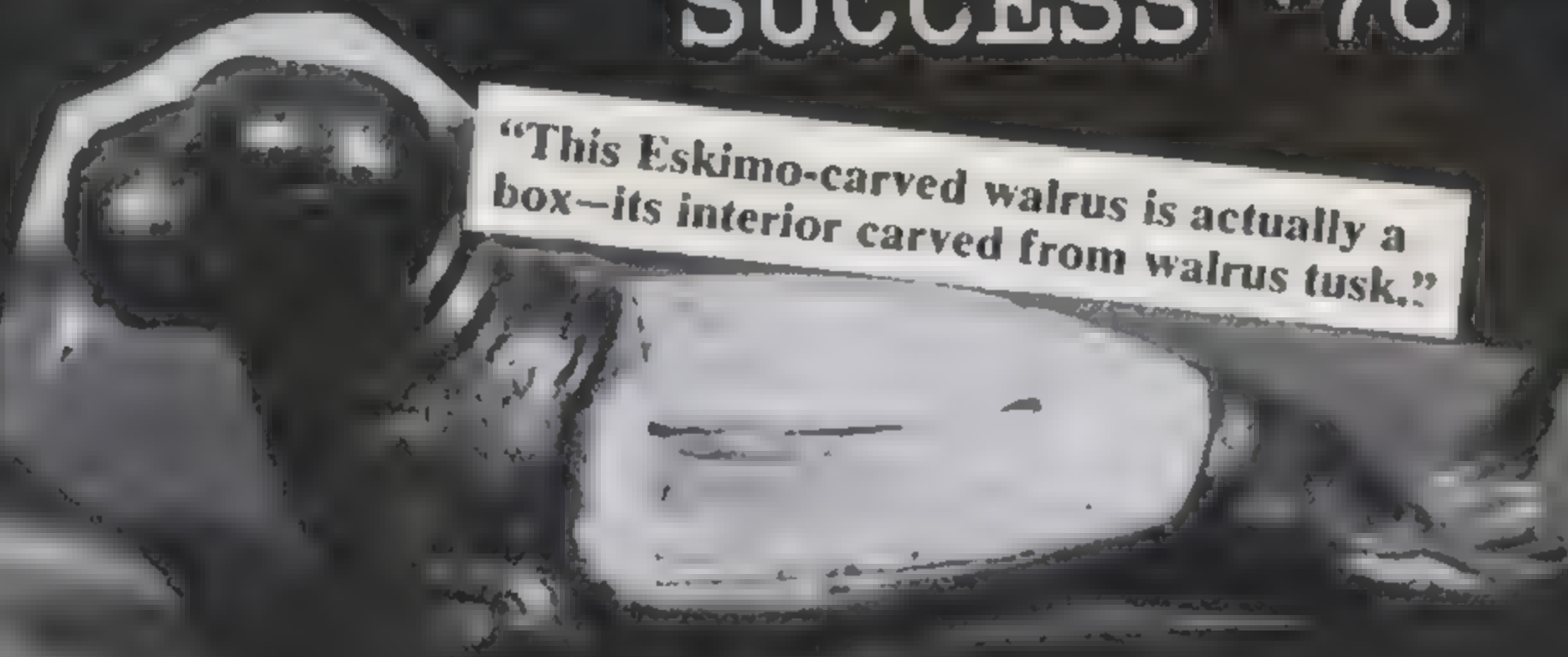




"This owl is silver, Italian, eighteenth century..." And won't talk—even for a mouse.



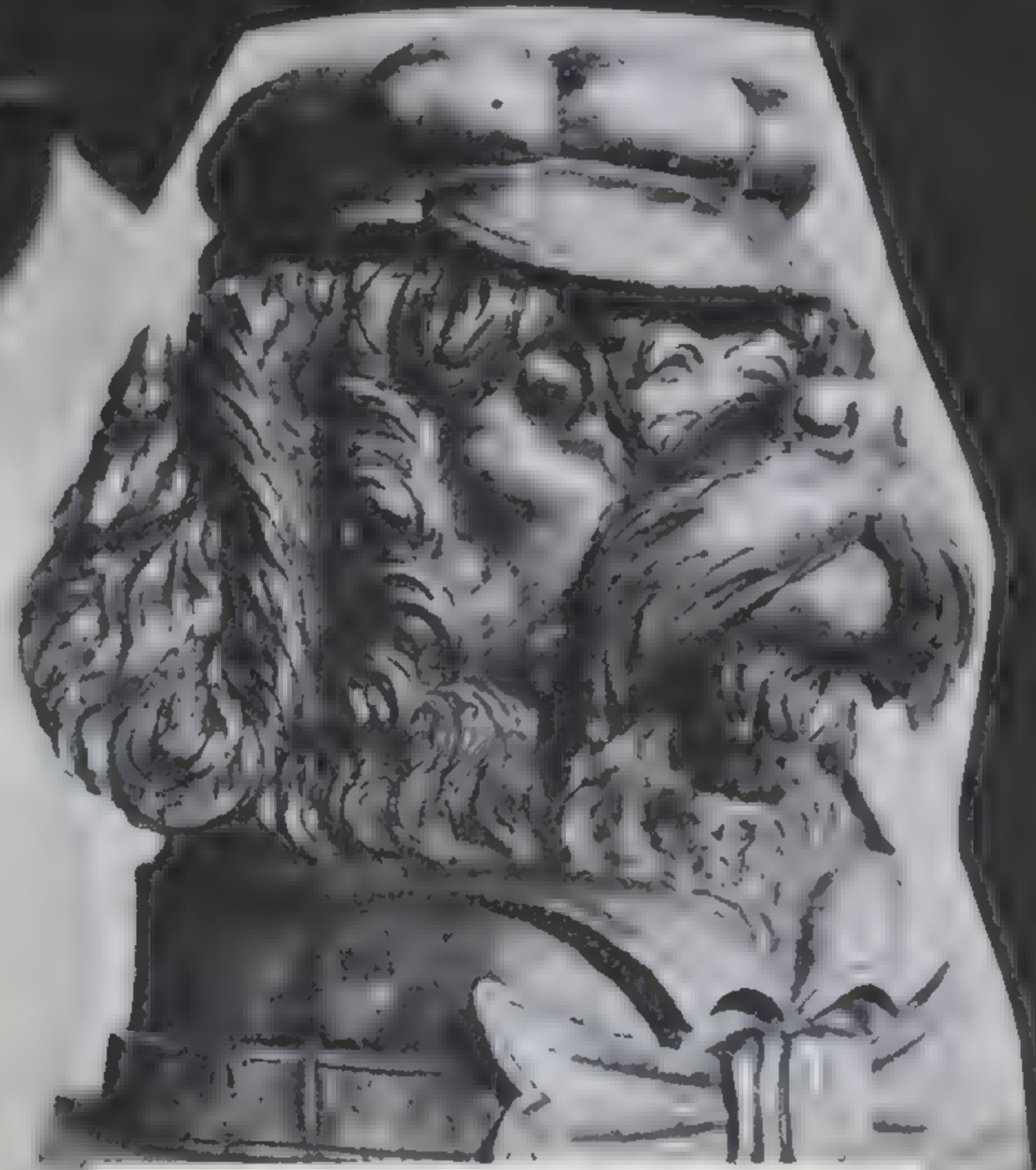
"This is a Japanese gold chipmunk." Chipmunks must be different in Japan. Note ears.



"This Eskimo-carved walrus is actually a box—its interior carved from walrus tusk."



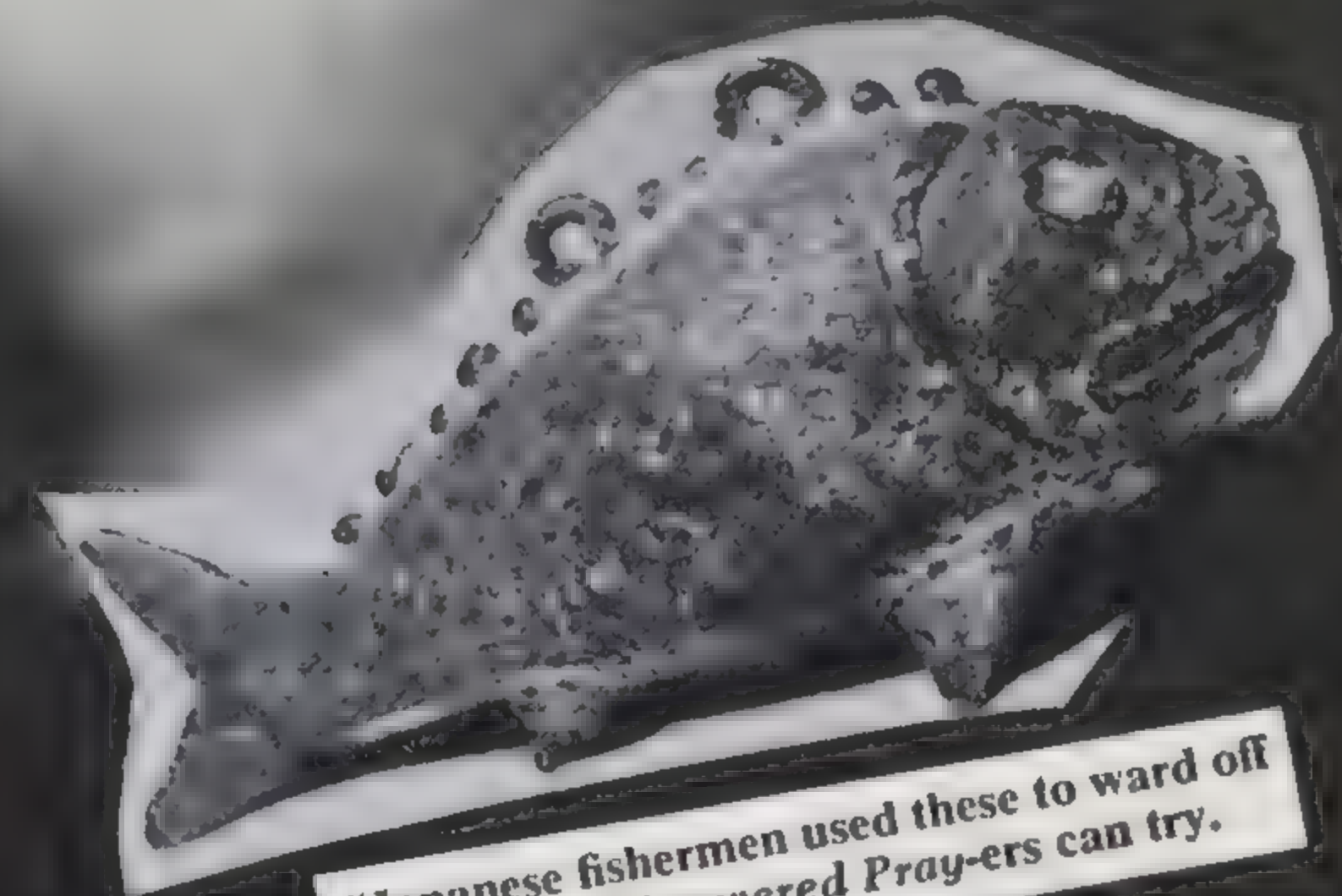
"This green thing is Chinese porcelain. And its head moves." Could be cat, pug?



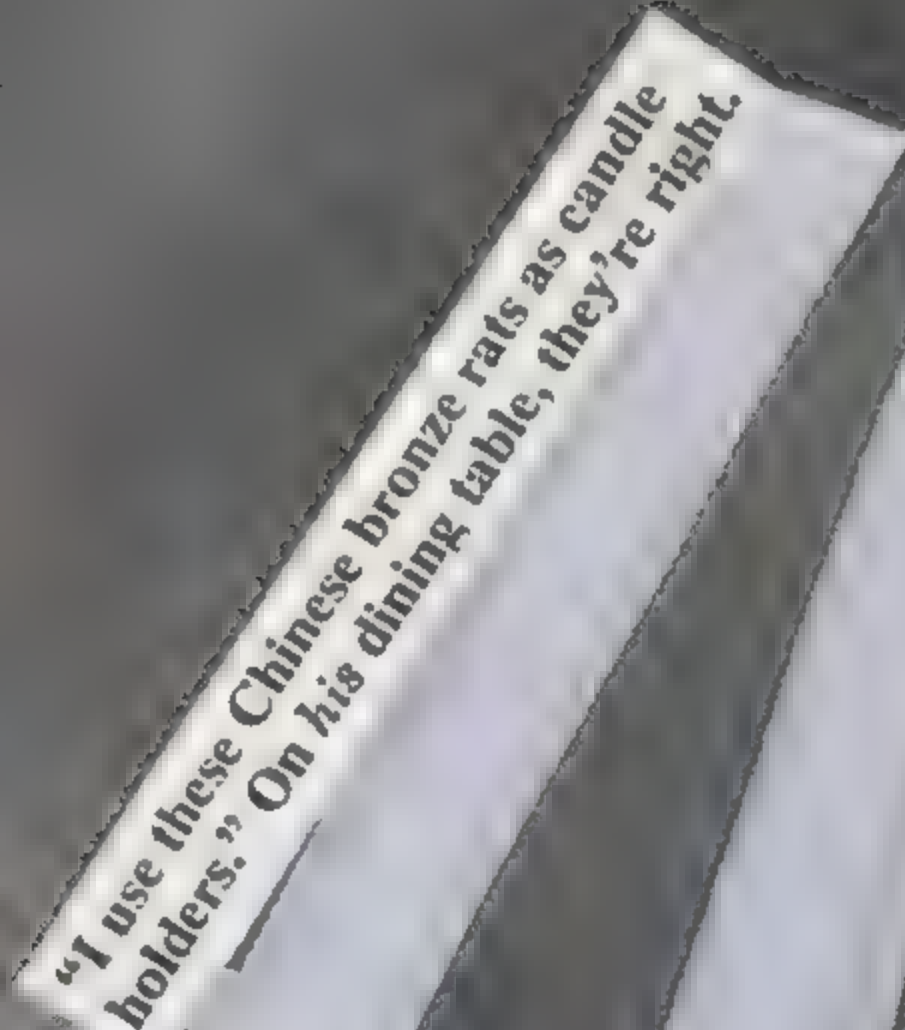
"One of my favorites, an English tobacco box." Doggie's sporting Truman's hat.



"What's blue, white, porcelain all over? This Japanese, eighteenth-century creepy cat."



"Japanese fishermen used these to ward off evil spirits." Answered Prayers can try.

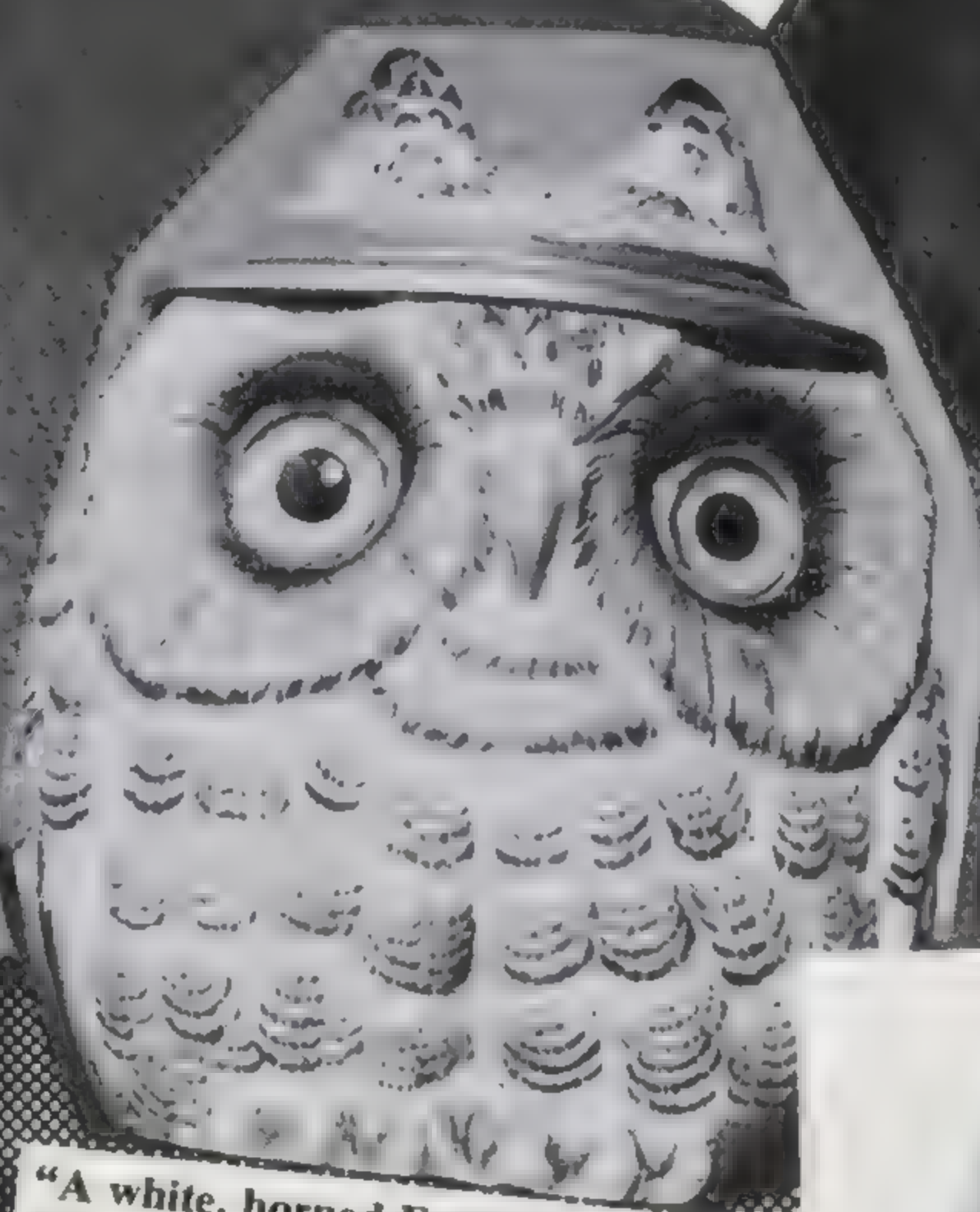


"I use these Chinese bronze rats as candle holders." On his dining table, they're right.



"Hand-carved, ivory Chinese boxes. Fat birds. And they open up!" T. loves that.

Truman's beasts, twenty-four of them, complete with Trumanisms, comments on his quarries by their see-all, tell-all keeper.... Three years ago, when Horst took this photograph (left), Truman Capote was smiling his I-know-a-secret smile. Now he's still smiling—but it's his come-little-ghostie-sit-on-my-knee smile—at the brouhaha over the cliff-hanger publication of his novel *Answered Prayers* (most recent chapter: "Unspoiled Monsters"), a book about the humans in his zoo.



"A white, horned English porcelain owl. The top opens up—the owl's a tobacco jar."



"Such a favorite, this Japanese rabbit baying at the moon." Baying? Only for Little T.



"A tiny, Meissen parrot's-head box. You open the head..." To find a Tiny Terror secret?



# WOMEN:

## Can rights be equal?

BY SUSAN SONTAG

America is nervous. It has survived the trauma of seeing its boys grow their hair long (then cut it short again), it's girls opt for pants over skirts. The ears of America ache from loud music; its eyes smart from watching its youth become consciously, knowingly sexy. It has learned to talk up pleasure, dress better, indulge in foreign foods, smoke dope as well as booze, and nod

helmsman modestly declines to claim that it is God's will that he become President. The leading Republican challenger to the Republican incumbent accuses the present Administration of being elitist—for being against pollution, big cars, and stupendous profits for business.

Buffeted by too many too-quickly absorbed shocks, emptied out by instant catharsis, the country does not want to hear any more about Vietnam or Watergate or CIA and FBI thugery. It wants to trust its leaders, bring back capital punishment, increase the military budget, and cut the welfare rolls. Enough is

capitalize on America's queasy feelings about the revolutions in "life-styles" of the 1960's. Thus, anti-ERA campaigners have succeeded in convincing large numbers of women that what ERA will really do is to institutionalize the moral shocks of the 1960's. ERA is perceived as a license for "permissiveness," not as an instrument for justice.

How overdue that instrument is! Once condescended to by many feminists as a merely reformist measure, ERA is now—in an era of retreating expectations—a front line of struggle on which all feminists, reformists and radicals alike, must unite.

As of the month of July 1976, the Equal Rights Amendment to the Constitution of the United States has been ratified by thirty-four States. In order for the Amendment to become part of the basic law of the nation, four more States must ratify the Amendment by March 1979. There has been much discussion of the ERA—pro and con. No matter which side one agrees with, there is no doubt of the importance and urgency of the discussion. It is for this reason that the editors of thirty-five women's magazines published in the U.S. have joined together to discuss the Equal Rights Amendment in their July issues. While each magazine will approach the subject matter in its own way, we are unanimous in our opinion that discussion is of primary importance.

Radical feminists are right: ERA is a merely reformist measure. And yet, even the affirmation of the *potential* equality of women and men is still a radical thought. For behind the slogan of "equality" lies the specter—half-tempting, always frightening—of independence. Women are trained not to perceive themselves as autonomous and capable of enterprising acts, not in the way men are. And behind independence lies the greater specter—more tempting, more threatening—of power. Women are afraid of competing for power, and not just because they are used to their servile status. They are afraid, with good reason, of the retaliation of men. No woman could have read the immortal comment of that soldier, statesman, and cultural revolutionary, Colonel Qaddafi of Libya—"I'll agree that women are the equals of men when I see pregnant women in the paratroop corps"—without feeling a visceral shudder. When power is at stake, men will not always be kind.

In the meantime, a discouraging number of women are being persuaded by appeals to the fear of autonomy. Women who have been schooled to consider themselves as guardians of the private life, and therefore to regard their handicaps as privileges, suspect that equal rights would be a loss rather than a gain. For it is precisely part of their peculiar oppression that women are unwilling to perceive themselves as oppressed.

Nobody has any trouble invoking the rights of *man*. But the rights of women? It seems downright, well—unfeminine. And, in the long run, it is. All current definitions of femininity are predicated on the inequality of women and men. "What is now called the nature of women," John Stuart Mill wrote in 1861, "is an eminently artificial thing

# "With power at stake, men will not be kind"

off with barbiturates. It has experienced a forbidden joy in the disgrace and abdication of an elected President and welcomed the rule of a President who was not elected. It has accepted defeat in a colonial war. But America is thinking about drawing the line. Enough is enough. Greater evils lurk just around the corner. The abolition of Ladies and Gents. Yes, unisex public lavatories. Combat duty for women in the army. No more alimony. Lesbians on every street corner. Men no longer opening doors for women, lighting their cigarettes, thinking that they ought to (even though they don't) cede women their seats in the crowded subway. All this and more—brought about by something called the Equal Rights Amendment.

It is a time of exhausted radical hopes and aggressive, well-financed reaction. For all the appearance of change in the 1960's, the America of the mid-1970's remains a country that Mencken would have no trouble in recognizing. The leading Democratic candidate for national

enough. Changes were okay as long as they were cosmetic. Political change is something else. From Jerry Brown to Ronald Reagan the proposal is: Lower your expectations, behave, let's get back to the business of empire. One of the first casualties of this new mood may be the Equal Rights Amendment.

Once seemingly assured of ratification, ERA is in trouble. When first introduced and passed in the Congress, the Amendment had the support of the broad, nominally liberal center of American leadership. Now the center is running scared. Even though New York State ratified the Federal ERA in 1972, a similar amendment to the New York State Constitution was defeated in November 1975. Voters and legislators seem to be having second thoughts.

Like campaigns for the return of the death penalty and against the legalization of abortion, the anti-ERA movement is a child of the political rightwing in this country. And the principal strategy of right-wing rhetoric is to

This is not to load the ERA with too many expectations. Of course, the passage of ERA will not automatically confer on women the same rights as men, any more than the XIV Amendment instituted real equality between Blacks and whites.

To outlaw discrimination in the school, the workplace, the playing fields does not mean one can monitor sexist acts between consenting adults. The passage of ERA will not prevent women from being as docile and servile to their husbands as they like. But it might begin to undermine the way in which women are, in every kind of employment, systematically paid less than men holding the same jobs. It might make it harder to restrict women to minimal representation in most of the professions, including politics, and make it more thinkable that they could occupy high executive positions in banks, life-insurance companies, and major corporations. No legislation is going to make talents equal. But legislation can make opportunities equal.



—the result of forced repression in some directions, unnatural stimulation in others.” ERA is indeed a challenge, however mild, to that “artificial thing.” It will not put pregnant women into parachutes. It is only—modestly, vitally—a step in public education about justice, a moral pledge that commits American institutions to make an effort to reduce the disparities of opportunity and self-confidence that separate

women and men. While its passage will hardly eliminate all the countless inequities to which women are subjected, *not* to pass ERA would be a major reaffirmation and reinforcement of those inequities.

Can rights be equal? Yes—but only between human beings defined as equal. First it has to become clear to most people that all arguments based on the “nature” of women (vs. the

“nature” of men), on “femininity” (vs. “masculinity”), are ways of affirming, *by definition*, that women and men are not equal. Then comes the real task—the *de-definition* of women and men. It will happen; it is happening, even though the 1970’s advertises itself as an inauspicious time for that kind of real, rather than cosmetic, change. . . .

*America is nervous. America has had it up to here. America*

*has had a bellyful. America may not know much, but it knows what it doesn’t want. America doesn’t want things that make it nervous, don’t let it sleep well. Justice is not a sedative. Justice is trouble. America doesn’t want trouble. America has enough trouble staying Number One. Women have always been trouble. Now they’ve found a new way of making trouble. It’s called the Equal Rights Amendment.*

## **ELECTIONS:**

# Renewal or just replacement?

BY ELIZABETH HARDWICK

**T**he landscape of America seems often like one of those endangered kingdoms in old sagas. Nightly, Grendel steals upon the knights sleeping in the hall and slays the fairest and the weakest alike. The seige, chronic, of change is one that we live with—and so we are never quite sure what has come upon us. Are we in the midst of destruction or renewal? Have we been blessed with something better; or have we, instead, merely a replacement?

The mind cannot hold the memory of the old corner before the supermarket came about, cannot remember the seemingly eternal mortar and brick that stood upon the bare land that is now a parking lot, the space that is waiting, as if under the dominion of a lawsuit in chancery, waiting with its automobiles in rows for some final disposition of the property, some lucky mortgage of partnership. What was once a cotton field has become the pasture for a new appetite, or perhaps the flattened strip of an airplane landing.

Sometimes, dreaming, in the country when it is very quiet, in imagination the Indians return to the northern regions and you meet them, melancholy and still as the woods. But the unconscious is shrinking, and those who thought it triumphant did not see the sudden, unalterable obliteration of the past. We had thought—wrongly—that the past slowly, imperceptibly receded, leaving always its traces clearly visible in the new.

We hear and read that we, at this moment, “want” something, we—“the American people.” We are also assured that there is a

great deal we don’t want; indeed, much we “won’t stand for any longer.”

All through the spring and early summer of this year, small towns and large cities saw the Candidates making their intense visits. They went in and out of television studios, arrived in a rush at motel or hotel for dinners held not so much in their honor as on their behalf. They appeared at the time of day, late morning or early evening, when the citizens are likely to be drinking and eating and hospitality may fall like Grace on the just and the unjust Candidate alike. They went in and out of private houses and apartment buildings, smiling on the like-minded and favorable, soliciting the unfavorable, looking for dollars and cents and names for letterheads and petitions. These persons, flying without cease in and out of states and towns, wish to be President. The Candidate is always saying to us:

from the Usurper, encroaching, with his brighter, more arresting, more puzzling promise. “What is the use of a newborn baby?” Benjamin Franklin asked. The wild question, pragmatism rampant, not quite serious, of course, was a part of the old beginnings in the 1770’s. Franklin’s notebooks with the ruled categories for the thirteen virtues—Temperance, Silence, Order, *et al.*—nowadays would provide the maxims of a failure. Frugality is suitable to the Chinese, not to the American. Yet, a certain element of revisionism in the current air seems to lead back to a suspicion of spending and to the thought of dignified resignation and reduction. But we remember that surrender to circumstance is for others; amelioration and good luck and grand expectations are for ourselves.

What is he *for*? What is he *for*? This year, election year, if we could know what he is for, we

philosophers in politics. They have had to take in thoroughly the difference between appearance and reality, shadow and substance.

Sincerity and the gold of its eloquence: this virtue, limited in politics, is a sort of official philosophy at this time. Our sincerities are strongly attached to our prejudices, that we have observed. The virtue is real and profound, however, and it means something, even if one cannot always be sure just where it is to be applied.

The new world, the new world and its recurrences: When does the new world become old? Perhaps we are now the old world, but in a new way. The long streaking highways, the grasses and flowering shrubs in the falling sun. The struggle for what we are newly to become, through our political leaders and through ourselves, brings to my mind the last race at the end of a day at

## **“In voting, we are voting for ourselves”**

I wish to be your servant, but first I must, in some degree, be your master.

“Benevolent wishes,” as Kant observed, “may be unlimited, for they do not imply doing anything.” The mythology of our lives is murky just now; and one sometimes feels that to look inside is to gaze at a screen that is not perfectly adjusted, a mirror that gives up its images in a vertical or horizontal distortion. And what an effort it takes, what patience, to “get the picture.”

The new, itself, is never safe


could know whom to be *for*. No man thinks of himself as having a bad character; and so, in voting, we are voting for ourselves, for those hints from the Candidate that he somehow represents our own yes and no. Hazlitt wrote about William Pitt, “With few talents, and fewer virtues, he acquired and preserved, in one of the most trying situations, and in spite of all opposition, the highest reputation for the possession of every moral excellence.”

Americans have all become

the track. It is then that the stress of racing, the pain and pleasure of the enormous effort are finally consecrated. In the last minutes we feel the apotheosis of the sacrificial power of the horse and its Faustian contract with the jockey. The end comes suddenly. And soon a *tristesse* falls down upon the scene. The horses are led away to their rest—those creatures whose feelings about the race they have run are unknown to us. And so it is, in the political race for our love. ▽



# BEAUTY: NATURAL PLUS

A photograph of actress Charlotte Rampling lying on her back on a grey and white striped beach towel. She is wearing a white bikini top and is holding a banana in her right hand, which is raised towards her face. The background is a bright, sandy beach.

Charlotte Rampling's health and beauty regime isn't a matter of so many minutes (or hours) a day. It's continuous—a strong, steady undercurrent to her life as international film star, sex symbol, celebrity. It can be — is!—practiced anywhere, anytime....

“The trick is to use

stolen mom



A dazzling English beauty, international movie star, legendary charmer, Charlotte Rampling was called by one critic—after she appeared in *The Night Porter*, in 1974—“the sexiest woman of the '70's.” Now, in 1976, Charlotte is just as beautiful and sexy looking, perhaps more; just as much or more in demand as an actress—her newest film to be released in the U.S. is *Foxtrot*, with Peter O'Toole and Max von Sydow; another, *Orca*, about a whale (Charlotte plays a gorgeous lady scientist), starts film-

ing in June; still another, *The Mauve Taxi*, a French-Irish spoof, in September. So it's evident that some things in her life haven't changed. What's not so evident is that other things *have* changed—in her life, in herself. . . . She has passed, with colors flying, the thirtieth birthday most women dread. She and her husband, Brian Southcombe, have bought a serene, away-from-it-all villa in Saint-Tropez (shown on these six pages), where they and their three-year-old son, Barnaby, can go to “relax, run around barefoot—‘turn off,’ and be ourselves.” Above all, Charlotte herself is very together—very much in control of her own body and mind, her own life: “It's only now that I am beginning to understand where all the pieces fit. My life, work, being a

mother, love, friends, beauty, seduction, generosity—how to fit it all in. The hardest thing: how to say No to some of the wonderful offers that come in and to keep my health and mind clear and unobstructed.”

To get to this point, Charlotte has worked long and hard on such things as yoga exercises, deep breathing, meditation—at one time she studied with Tibetan monks in a Scottish monastery. She has developed a natural regime for inner and outer health that works for her, and woven it smoothly into her day-to-day life, as shown on these pages. “The stretching and breathing techniques I learned are part of my life now,” she said. “The calm and peace of mind I found with meditation, I can summon up at will even for ten minutes at a time. . . . The trick is to steal moments, use ordinary movements and actions. All of these things are of utmost importance for my beauty life. Without these hidden aids, I couldn't even begin to start with the exterior things.” (Continued on next page)

ents”





## At her villa, Charlotte does backbends beside the glassy pool

(Continued) "I love backbends," says Charlotte Rampling—performing one, *above*, at her villa in Saint-Tropez, beside the pool designed (as was the house) by Roger Herrera. Made for reflection and serenity as well as swimming, it has a strongly Oriental feeling; a rock seems planted in space . . . the water seems to drop off into nowhere . . . the edge is aligned with the rim of the sea, far below. The deck is crisscrossed bleached teak. One is surrounded by silence, in harmony with the air, sun, and water—a perfect place for meditation and yoga movements. . . . But almost every place is good for Charlotte: "When I hop out of bed in the morning I stretch myself like a cat. In the shower I bend and move. When I'm by the pool, or sitting, talking to friends after swimming, I use every minute to move, bend, and stretch. People love to watch this, and my double-jointedness makes the most wonderful positions possible." . . . Charlotte believes that she's double-jointed in every limb; whether she is or not, she's amazingly supple—and works unceasingly to stay

that way. . . . "Even at the end of the day, tired and happy to be home—when Barnaby, three years old, runs at me and is so full of energy, I use this play and love time to move and stretch with him—the old Oriental thing of using the other's energy to pull myself and move in yoga positions." . . . Ballet plays a part in Charlotte's exercise plan: *right*, she stands at the barre in front of a mirror, wearing black leotard bottoms à la Nureyev. "Ballet is my dream. I wanted to be a ballet star as a child, but I haven't nearly enough discipline to train sixteen hours a day. But it's also part of my health and beauty regime, and I do ballet movements every day. I started at age five. It's very important for young children to feel and know their bodies. Even children get tense, and ballet movement and discipline is very important for the mind and body." . . . *Far right*, Charlotte, the boneless wonder, in another of her yoga positions—supple as a seal. (Continued on next page)

CHARLOTTE'S LEOTARD BOTTOMS, RIGHT, BY RÉPETTO. THE BLACK MAILLOT, ABOVE AND FAR RIGHT, BY GIVENCHY BOUTIQUE.







**“I do ballet movements every day—I started at age five. I love to watch myself do these amazing positions”**

**NATURAL PLUS**  
**"stolen moments"**  
**“Yoga is integrated into my daily never-to-stop habits—like brushing my teeth. I use every minute to move, bend, and stretch”**






# NATURAL PLUS "stolen moments"

(Continued) For Charlotte Rampling, jogging—like ballet—goes back to her childhood in an athletic British family: "My father was an Olympic gold-medal winner—he helped win the 1600-meter relay for Great Britain in Berlin in 1936. My whole family is sporty, and we were brought up in the tradition. I jog because I always did as a child, and it's so good for the circulation. It makes the cheeks rosy and gets lots of oxygen deep into the lungs. We never breathe deeply enough." . . . In Saint-Tropez, she jogs, *right*, up and down the steep hills around her villa for an hour every day, wearing her husband's, Brian's oversized, hooded American cotton sweat-shirt jacket—one of a batch Charlotte bought for him in Los Angeles.

Sunning, *opposite page*, is something Charlotte approaches with great caution. "I never take the sun directly for any length of time. I have very dry, delicate skin, and I take care not to lie in the sun without moving. I drink mineral water and pour it on my face to keep it moist. I exercise, swim, jump, and move about—deep breathe and stretch my back. . . . One reason English complexions are so famous is that we never see the sun!"

About her own looks: everything depends, said Charlotte, on "what is going on inside my head. My looks change as my mental outlook changes. The actual cosmetics, makeup, or skin treatments are secondary." She uses the simplest, most natural creams . . . "I go for the straight ingredient—things usually found in pharmacies: Nivea, or collagen cream, or baby oil which I splash on. I let my skin breathe between films, and wear no makeup at home except a base of light cream for nourishment. Recently I've loved bright-red lipstick and nails, but my son Barnaby made me take off the nail varnish." . . . About Brigitte Rosa, who did her makeup for these six pages: "I love Brigitte's makeup. There's a flatness above my eyes that is a kind of trademark—Brigitte whitened and lightened it in a beautiful new way. I feel catlike and Oriental."

CHARLOTTE'S WHITE BOXER SHORTS, RIGHT, BY RALPH LAUREN. OPPOSITE PAGE: ISSEY MIYAKE'S BLACK WOOL KNIT BIKINI WITH CRISS-CROSS BANDEAU TOP. HAIR ON ALL SIX PAGES, ARRANGED BY GUILLAUME OF MODS' HAIR.



**"Jogging  
is so good  
for the  
circulation—  
fantastic  
for the  
whole body.  
It makes  
me feel  
wonderful"**



**“I take care  
not to lie in  
the sun with-  
out moving....  
I pour mineral  
water on my  
face to keep  
it moist”**

**“...I deep breathe  
and stretch my back”**





# BEAUTY: NATURAL PLUS

1. Feet first--what you know...or should by now...feeling good, looking good have everything to do with the condition feet are in. What you probably don't know--of 500 possible foot ailments, 95 percent are caused by 'poor-fitting shoes, tight hosiery, or improper care, which means few reasons for having less-than-healthy feet....One solution for feet--Scholl Soap 'n Soak, ounce-sized packets of clean-scented crystals that dissolve in water to refresh them.

## BODY



2. Keep feet dry--after spritzing antiperspirant under arms, spray on feet to keep foot perspiration in closed shoes in check....3. Keep body cool--summer must-have, especially if you play tennis, jog, etc.: a good--i.e., absorbent--talc. One that is: Miss Dior's rose-scented Poudre de Talc.



4. Rev-up skin--use a brisk, bracing body shampoo to stimulate circulation, cleanse and revive tired skin. One super scrub--Azurée Invigorating Bath Gel for shower and bath....5. Revive your spirits--bathe with the newest kind of bubble for the bath--Royal Bain de Champagne from Caron...a scented skin-softener to use in the bath, splashed on after. Extra-cooling: 5 minutes in the fridge "on ice."

**REVISE YOUR DIET**....In warm weather, you eat less, perspire more--energy levels diminish rapidly if you're not careful about what you eat, and the way you eat it. To keep energy at an optimum level....6. Replace sugar naturally with fruits, juices....7. Drink skimmed milk to replenish calcium....8. Eat bananas, apples, raisins, dried fruit--restores potassium....9. Eat smaller portions, more often.



**TAKE CARE OF YOUR HAIR**....10. Rinse it--every time you go swimming, to remove salt from seawater, chlorine from pools....11. Add highlights to give it shine--L'Oréal Brush-On Lightener Kit gives dull hair dazzle in 30 minutes....12. Don't forget scalp--Don Lee recommends milder shampoos, milder shampooing along hair shafts, more emphasis

**EASY-CARE HAIR**....17. It begins with well-cut hair--it holds its shape....18. Trim it often--hair grows fastest in summer; frequent cutting means minutes off drying and styling time....19. Know your hair--work with it, i.e., don't try to make curly hair straight or vice versa....20. Let it air-dry--Suga at Bergdorf's uses fingers to finish drying hair to add body and give it shape....21. Instead of rollers--Howard Fugler of Vidal Sassoon puts fine-tooth combs in wet hair wherever he wants waves. Let dry, remove combs--it's a great way to "set" hair on the beach....22. Another way to "set" hair--Christiaan puts hair in 4 large pin curls. Leave while you nap...get dressed.

on scalp where perspiration and excess oil build up....13. Health it up--Alberto VO5 Hot Oil Treatment, in single-application tubes that go everywhere, deep-penetrates hair, does what it's supposed to do--revitalize and revive it--in just one minute....14. Give it nourishment--Clairol's organic-ingredient Look of Buttermilk Cleansing Treatment pH6 is a shampoo-

conditioner with built-in rebonders that mend torn, split ends....15. Protect it from sunburn--comb conditioner into hair while you take the sun. It protects and penetrates...heat gets the conditioner deep into hair shaft....16. If you shampoo every day: Rita at Kenneth's suggests, twice a week--mix equal parts shampoo and water; whip to a foam. Use foam to shampoo.

## HAIR

Here and on the next two pages--99 health and beauty first aids that do good things for you. They are as uncontrived as a shampoo-conditioner, as basic as a good diet. The point is--they make you look terrific, feel terrific...and they're easy.

**TWO SKIN DO'S**....23. To get even color, always cleanse skin thoroughly before going out in the sun, says Doris Hogue, spa directress at the La Costa Resort Hotel....24. To protect skin from chlorine-irritation, Georgetowne Klinger suggests a sunscreen oil rather than cream--it stays on, can't be penetrated by water.

**KEEP YOUR BODY IN HEALTHY SHAPE**....30. Drink enough water--at least eight glasses a day, according to Steve Laitman, director of the Profile Health Spa, to replenish water lost in perspiration. Cells cannot function properly--i.e., rid body of wastes, transport nourishment--unless you do....31. Stand up straight--women complain about their trouble spots. What really counts, says Josette Paquet, president of the Health Club for Women in New York, is the way you stand. You can look five pounds lighter if you pay attention to

posture....32. Learn to give yourself a breast examination--it may mean more than just your peace of mind--it may mean your life. Most women actually discover breast changes themselves. Get into the good habit of checking your breasts every month after your menstrual period (just before it, breasts sometimes swell--makes changes harder to find). The easiest way: in the shower or bath--fingers slip/slide easily against wet skin. Two things you want to remember: 1. Keep fingers flat against skin. 2. Touch every part of your breast. After showering, do a

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**SKIN SAVERS**....25. Remove makeup every day--neat, easy way to remove it from eyes, if it's waterproof--Estée Lauder Professional Makeup Remover Pads....26. Protect skin from sun--Irma Shorell Sun Sensitive Sun Creme blocks both tan and burn, stays on in water where you need protection most....27. Replenish moisture--Orlane Hydro-Tonique spray-on mister gives pickup to a tired complexion....28. Cleanse--whatever your skin type, in summer, you need a cleanser that lubricates. One that does--Orlane Lacta Creme....29. Don't forget lips--Bonne Bell Lip Gloss soothes, smooths, and prevents sunburn.

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ISHIMURO:

# 99

# ways to feel





**SKIN SOOTHERS....**  
**34. Extra-penetrating:** moisturizer with heat—Alexandra de Markoff Hydro-Activated Facial Pack is formulated especially for use in the bath—as steam vapor opens pores, lubrication penetrates deeper beneath outer dermal layer.  
**....35. Have a water massage.** Hydrotherapy is salubrious treatment. It

relaxes if swirl-force of water is gentle, revives if whirlpool is more powerful. One of the best—the Jacuzzi. It combines aeration with turbulent flow, comes in portable whirlpools (*photographed here*), baths, inlets for pool installation....**36. Take a bath**—Kohler's black-enamel "Guardian" tub is more than just good-looking—it's safe. The two features that guard and guide you in and out of the bath—grip-railed sides and a built-in slip-resistant bottom....**37. Always use lukewarm water**—about 85°-95°...never hot, it's bad for circulation....**38. For a quick pickup before going out**—take a five-minute bath in water on the cooler side (65°-75°)....**39. Instead of a soap, use a cleansing bar**—it strips dirt and debris from skin without disturbing its natural pH mantle. A good one—Esthetique pH Active Cleansing Bar....**40. Add supplers to bath** if skin has spent time in the sun. Milks rich in fats and oils are good ones.  
**...41. After every bath**—lubricate all over. If you do it while body is wet, you seal in extra, needed moisture....**42. Instant cool**—a light cologne sprayed or splashed on...as alcohol evaporates, it cools skin, leaves behind barely-there scent.

HAIR, FRANCOIS;  
MAKEUP, SANDRA OF XAVIER.

more thorough check: lie down, left hand behind your head. Press right hand lightly against left breast and move hand in a circular motion around breast starting from the outside, work in toward the center. Repeat the procedure sitting up. If you discover anything that feels like a lump or thickening, see your doctor....**33. Once a year, every year, have a Pap test**—a simple procedure performed by your doctor to detect uterine cancer or reveal its possible development. Don't put it off—uterine cancer is one of the most curable types of cancer.

# and look terrific



# 99 BEAUTY: NATURAL PLUS ways to feel and look terrific



73

Unconscionable: a crash revival program for hair and skin. Rethink summer beauty strategy—protection now pays off later....**KEEP YOUR BODY IN SHAPE....43.** Exercise it—best time is in the morning on a humid day. It works on your skin the way a steam bath does—it really opens pores....**44. Another reason a humid day works better** than a dry one—you're warmer, muscles heat up faster; you exercise better—i.e., more effectively. N.B.: Never exercise—no matter what

kind of day it is—in the middle of the day; it's the hottest part....**45. Best place to exercise—**outdoors in the fresh morning air. You get more oxygen, more quickly (and so, more energy); and it's refreshing....**KEEP YOUR SKIN IN SHAPE....**Five things you can't live without in summer....**46. Pumice—**for heels, elbows, rough spots. Cream pumice such as Scholl Rough Skin Remover softens as it abrades. A stone pumice can be worked over skin at the

beach, while you read....**47. Sunscreen—the worst** day for sunning—the first; skin burns easily, still has its winter pale. **One solution:** Helena Rubinstein Normal Protection Tinted—a sunscreen with bronzy color....**48. Another:** a pretty caftan of cool, thin, white cotton gauze....**49. Makeup with sunscreen**—a good one for legs, Natural Coverage Leg Makeup from 'Ultima' II/Charles Revson....**50. A good—i.e., emollient—body lotion.** The one you want in summer is an un-

scented one such as Etherea Very Effective Body Lotion—it keeps insects away....**51. Bath oil**—to use after sun in the bath, smoothed on skin after shower. The best one for skins sensitive to scent—Almay's hypoallergenic, unscented Deep Mist Bath Oil Concentrate....**52. To collect** (and keep in a basket): hypoallergenic after-sun things...cleansers, moisturizers, makeup. After sunning, skin is sensitive, easily irritated. Don't put anything on your face that isn't mild.

**NAILS....The two things you need to keep them in shape....**

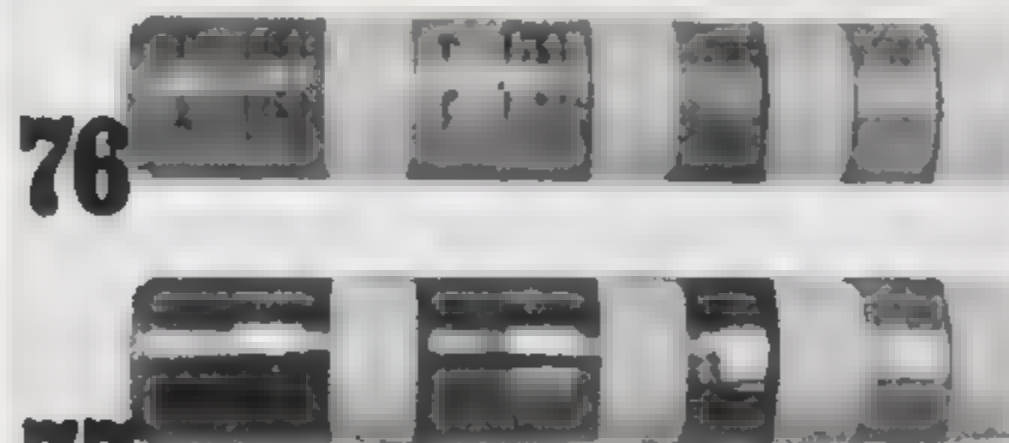
**53. Christian Dior Crème Abricot—**it nourishes, protects nails from breaking, the drying effects of sun and salt water....**54. A polish with added protection—**Estée Lauder Lustrous Nail Lacquer, for instance, is fortified with moisture....**55. TIP:** best place to "do" nails is on the beach after a swim....**56. Take along an orange stick** to push back cuticles....**57. A nail whitener—**it only works when nails are moist.

**INDISPENSABLE FOR HAIR....58. One good** shampoo-conditioner such as Tuvaché Laugh-ter, that cleanses hair without stripping away natural oil....**59. A 30-minute deep-conditioner**—e.g., Clairol Condition Beauty Pack Treatment....**60. A thin white cotton scarf—**reflects heat, keeps you cool....**61. A straw hat—**it does the same thing....**62. Helena Rubinstein Skin Dew Hair Protector** to protect against environmental pollutants, sun- and windburn, the heat of a blow dryer. (There's a Skin Dew Face Protector, 63, too.)....**64. Pretty for hair—**a piece of thin gold cording tied as a ribbon—it looks great in the evening, on the beach in the day....**65. Beach day-look for curly hair—**wet hands with water and smooth over hair; let tendrils "happen."....**PRETTY, EASY SUMMER LOOKS....66. Key** for a good daytime complexion—sheer cream blusher. Dot on forehead, cheekbones—across the bridge of nose; blend with a sponge....**67. Best summer mouth—**lips lined softly with brown eyeliner pencil, filled in with gloss....**68. Never to be without in summer—**a tube of Vaseline, soothes sunburn, looks terrific on lashes instead of mascara....**69. Newest way to wear mascara—**apply on fingers first, then smooth over lashes to darken them....**70. Ter- rific for day** when all you want is shine—use your lipgloss over lids, under brow, on the top of cheekbone. Tip: one that's unscreened protects skin, too....**71. Best place to make up in summer** is outdoors. If you can't do that—take a mirror to the window and put on your makeup in natural light.

**SUMMER REFRESHERS....72. Anything cold—**cologne that's been refrigerated; an ice cube wrapped in a towel, placed over pulse points....**73. Merle Norman Cosmetics Foot Spray....74. To keep in the** refrigerator and use all the time (except in the sun, it's drying)—a spray bottle filled with half rosewater, half mineral water....**75. Va- pourri—**a spray potpourri—to use in closets, cupboards, your favorite room...on a humid day—it infuses everything.

## TRAVEL

When we say the products here travel well, we don't necessarily mean in a suitcase or on a plane. These are the things you want for a quick touchup—anywhere. They're super portables, as easy to carry in your purse as they are in a tote.



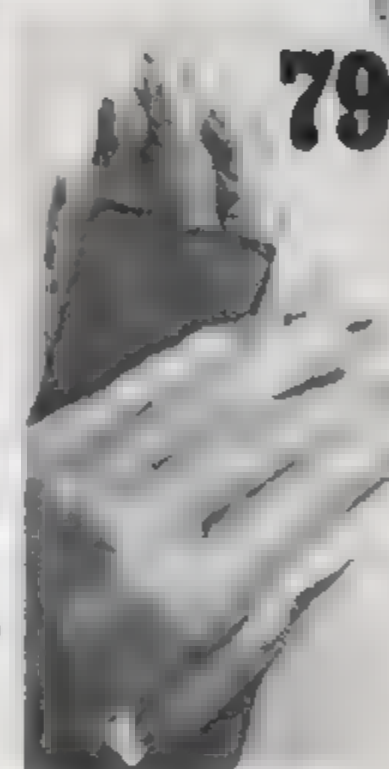
Germaine Monteil Travel Stacks—they fit together, add up to complete skin treatments; Super-Moist (76) for dry skin, Clarity (77) for oily....**78. Clairol Set To Go** has five rollers, weighs less than two pounds—when you need them, you've got them.



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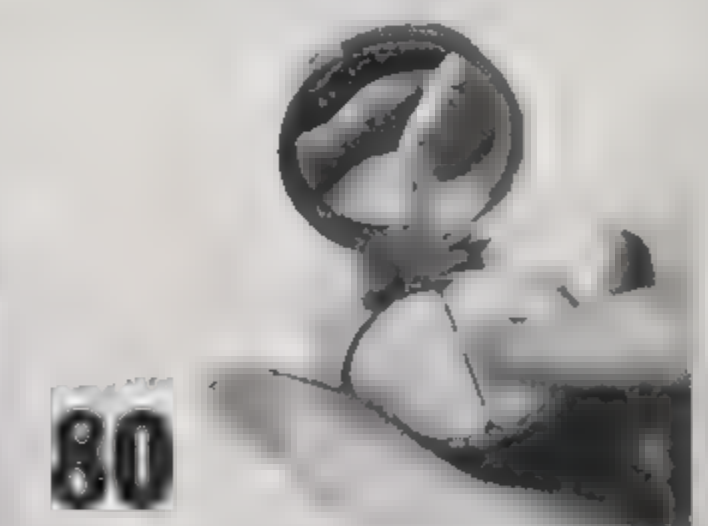


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**MAKEUP ESSEN- TIALS....82. Mascara—**the quickest—the auto- matic, brush-on kind such as Cutex The Thing for Lashes....**83. Gloss and blush—**easy to carry. Make-up Center Earth- glo—it works for both....**84. Nifty all-in-one for eyes—**Clinique Basic Eye Emphasizer—it lines, shadows, contours, works wet or dry.



80

**PENCILS....quick, easy** face color and perfect to tote—you don't have to worry about a leak or a spill....**85. Two or three** of the right combination can be all the makeup you need, i.e., the same pencil, if it's peach, for instance, can work on eyes, lips, cheeks....**86. One we like for eyes—**Make-Up Center On- Stage Ebony Pencil....**87. Newest way to make eyes look larger—**Way Bandy uses a flesh- colored pencil to line inside lower lid....**88. The soft- er the pencil, the better** it works. Which means it's okay to leave them in the sun on the beach....**89. Another way to warm** them—high over a candle for a few seconds.

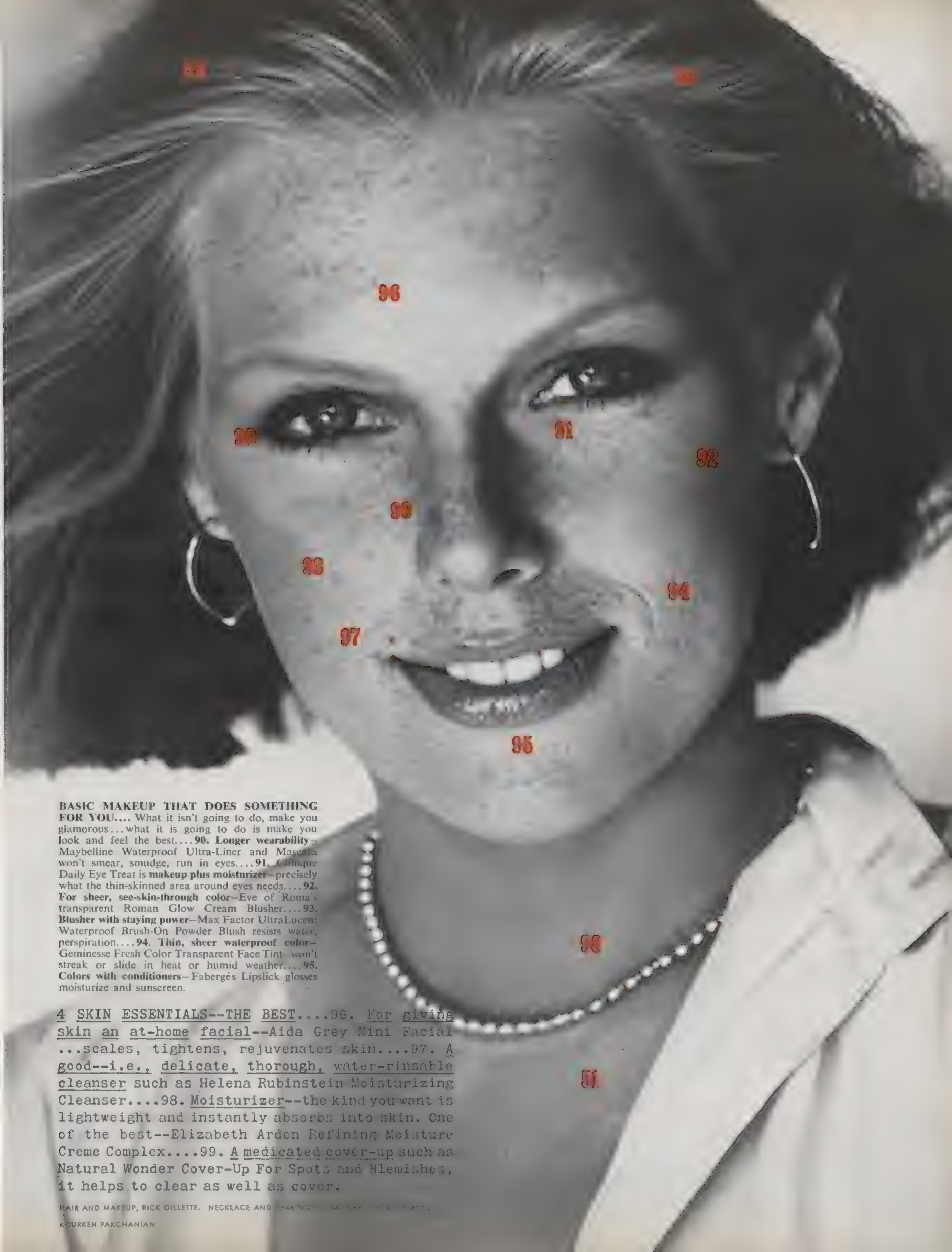
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**BASIC MAKEUP THAT DOES SOMETHING FOR YOU....**

What it isn't going to do, make you glamorous...what it is going to do is make you look and feel the best....**90. Longer wearability**--Maybelline Waterproof Ultra-Liner and Mascara won't smear, smudge, run in eyes....**91. Clinique Daily Eye Treat** is **makeup plus moisturizer**--precisely what the thin-skinned area around eyes needs....**92. For sheer, see-skin-through color**--Eve of Roma's transparent Roman Glow Cream Blusher....**93. Blusher with staying power**--Max Factor UltraLucent Waterproof Brush-On Powder Blush resists water, perspiration....**94. Thin, sheer waterproof color**--Geminisse Fresh Color Transparent Face Tint--won't streak or slide in heat or humid weather....**95. Colors with conditioners**--Fabergé's Lipslick glosses moisturize and sunscreen.

**4 SKIN ESSENTIALS--THE BEST....****96. For giving skin an at-home facial**--Aida Grey Mini Facial...scales, tightens, rejuvenates skin....**97. A good--i.e., delicate, thorough, water-rinsable cleanser** such as Helena Rubinstein Moisturizing Cleanser....**98. Moisturizer**--the kind you want is lightweight and instantly absorbs into skin. One of the best--Elizabeth Arden Refining Moisture Creme Complex....**99. A medicated cover-up** such as Natural Wonder Cover-Up For Spots and Blemishes, it helps to clear as well as cover.



# Chemical additives in your food may threaten your health...or, top authorities say, some may save your life

"I've always kept away from food which is excessively full of junk, as I call it. I like whipped cream, not some pressurized topping, I drink orange juice rather than a synthetic substitute and I don't like bread that goes rotten before it goes stale," said William Lijinsky, Ph.D., director of the Chemical Carcinogenesis Program at Frederick Cancer Research Center. "Yet it wouldn't make any sense to ban all preservatives and additives. I would rather see them used with greater care."

## Why are additives overused?

"They're overused because manufacturers want to sell their products, which is a legitimate, capitalistic idea. It's the business of the consumer or the regulatory agencies to prevent them from making as much money as they please by selling more of their products. There has to be a balance," continued Dr. Lijinsky, formerly of Oak Ridge National Laboratory.

"I personally blame the consumer to a large extent for the problem of food additives. Manufacturers made baby foods taste good because mothers wanted them to taste good and didn't think about it. If consumers buy these things, it's their problem; it's not the business of government to treat them like school children."

## How much additive is in our food?

Each of us eats about 1420 pounds of food a year, 90 percent of it all is the ordinary things like potatoes, orange juice, meat, and carrots. Sugar and other natural sweeteners make up 115 pounds of our yearly diet and salt another fifteen pounds. We eat nine more pounds of thirty-two ingredients which include substances such as pepper and yeast as well as leavening agents and acidifiers.

The current controversy that's raging over food additives centers primarily on the remaining one pound which, in small amounts, is present in practically every manufactured food item we eat. It consists of some 2500 different substances including artificial colors and nitrite, the two most widely known areas of concern.

Nitrites are used in almost all processed meat such as corned beef, frankfurters, and bacon and in most smoked fish as a protection against botulism. Under certain conditions, nitrite can react chemically with substances called amines, which are breakdown products of protein, to form nitrosamines.

Nitrosamines are conceded to be potent cancer-producing substances.

## Should nitrites be banned?

"Nitrites shouldn't be banned," said Dr. Lijinsky. "They should be used with caution and moderation. The residual level allowed now is two hundred parts per million. This is what manufacturers achieve, it's not the best they can possibly achieve. Government agencies have seen fit not to bother to try and ensure good manufacturing practice by setting a lower level and insisting that manufacturers adhere to this or not sell their products."

## Can nitrite-cured meat cause cancer?

"We don't know what risk, if any, to attach to the ingestion of low-level nitroso compounds," said Herman Kraybill, Ph.D., scientific coordinator for environmental cancer at the National Cancer Institute. "Lacking that knowledge, people must make their own evaluation. If you eat bacon once or twice a month, is that a risk factor of one in a million or one in a hundred million? It's almost the same as asking if I'll fly to Chicago. Of course I will, but I'm taking a risk. How great is that risk?"

"We must make sure we're protected against botulism, so I'm a middle-of-the-roader as far as nitrites go. It's been reported that the meat-packing industry is working on alternatives to nitrites but we have to put things into perspective."

## Isn't there enough data on the risk factor to make a decision now?

"We're talking about the possibility of a low-dose response, and science is inexact about predicting that at the present time," continued Dr. Kraybill. "In the next five or ten years, with the kind of work that's being done now, we may have the basis for making decisions and saying we don't think any danger exists below a certain level."

Herbert Ley, Jr., M.D., former commissioner of the Food and Drug Administration and now a medical consultant in foods and drugs believes it important that the public recognizes there are doubts about added nitrites: "People must also recognize, however, that with present technology some of these nitrites are important in preventing botulism which is a rapid and immediate killer as measured against a potential long-term risk. Even something the public considers totally safe, like table salt, can kill you

# Each year you eat

# 1420

lbs. food

That includes

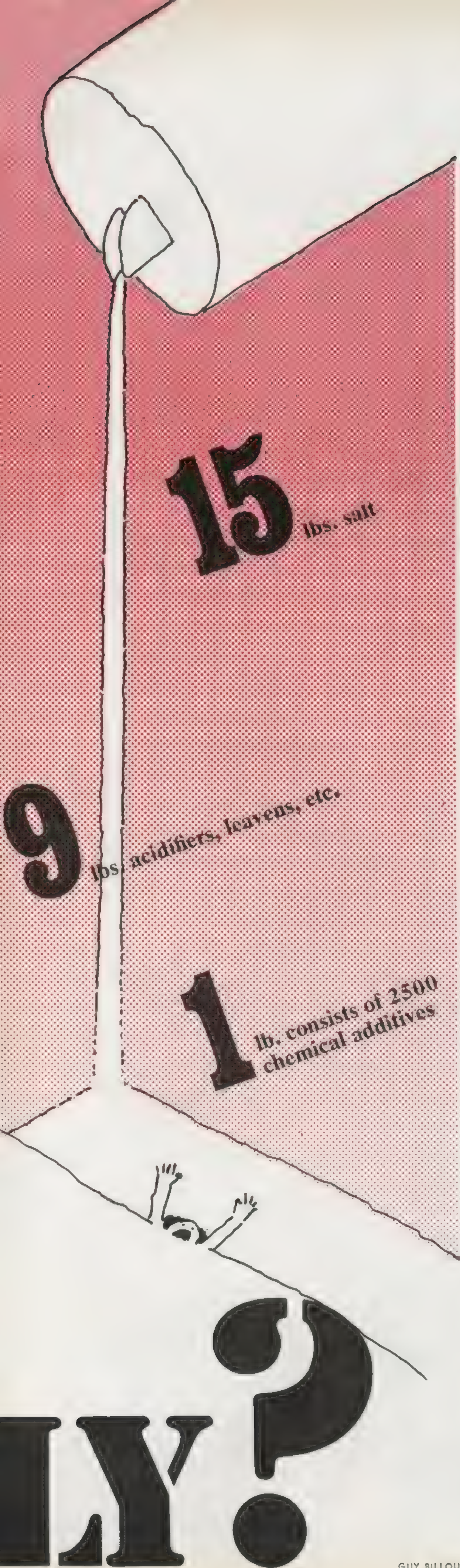
# 115

lbs. sugar

BY NISSA SIMON

# Are you EATING DANGEROUS





if used inappropriately or in quantities which exceed those the body can handle."

**Why are nitrites and food colorings the main concern now?**

"There are two reasons," said Michael Jacobson, Ph.D., codirector of the Center for Science in the Public Interest. "One is that it looks as if there is some hazard associated with their use. Some of the colorings are poorly or inadequately tested and some of the uses of nitrites, especially in bacon, are dangerous. Bacon is fried at a high temperature. The nitrite reacts with other naturally occurring chemicals in the meat to form nitrosamines which have been found in virtually every piece of fried bacon the government tested. Things like salami and frankfurters are not heated to those high temperatures. We should make every effort to get rid of all nitrite in curing meat to minimize the hazard but placing them in order of priority, bacon is number one.

"Another concern is that nitrites and food colorings are used in foods that are high in fat. Artificial colorings are used in ice cream, soda pop, candy, and high-sugar breakfast cereal. There may be exceptions but they're generally found in foods that have relatively little nutritional value and a high sugar content. They're a kind of signal that this food is not so good. Many of the artificially colored breakfast cereals are vitamin-coated pieces of junk."

**Do artificial colors make children hyperactive?**

Ben F. Feingold, M.D., an allergist and pediatrician, feels that artificial colors and flavors may trigger the symptoms of hyperactivity in children. Several studies have been undertaken to test Dr. Feingold's hypothesis.

J. Preston Harley, Ph.D., project director of the most recent study at the University of Wisconsin is cautious regarding the therapeutic value of the Feingold diet (no foods containing artificial colors or flavors) for hyperactive children. "Our group feels strongly that it's premature to give a definite answer at this time," said Dr. Harley. "The results of our study are still being analyzed. From what we have seen of the reports of other investigators (who used fewer subjects and less extensive procedures) we do not believe anyone else has a definite answer either. Our project results to date don't indicate strong support for the Feingold diet in school-age children with respect to the group as a whole. Several children in the group did display improved behavior on this diet. Only in four cases of the thirty-six boys studied did the mother, father, and teacher ratings agree on their observations of improved behavior. A group of younger, preschool children had a more favorable response to the diet according to their parents' ratings. We'll study these children, who seem to show improvement on this diet, in much greater detail."

**Aside from these specific instances, what is the major problem with food additives?**

"We have come to the point where we don't have the right institutions to focus on pressing issues," said Nobel-prize winner Joshua Lederberg, Ph.D., professor of genetics at Stanford University School of Medicine. "If you look at the last few years, we have waves of scares focused on particular items, tremendous pressure in that one case and very precipitous action one way or the other. Then it goes on to something else. This isn't a very rational procedure.

"Some very basic questions haven't been debated. One of them is whether perfect safety is achievable. If it is, will institutionalizing the effort to get this through government action have more (Continued on page 140)

## Some substances commonly added to food and what they do

### BHA AND BHT

delay rancidity in fats and oils. Probably safe; in fact, recent studies show they may prevent the elaboration of tumors.

### MONO- AND DIGLYCERIDES

are used as emulsifiers to give foods smooth, creamy texture and appear to be harmless.

### NITRATES

were used with nitrites in curing meats; no longer commonly used.

### NITRITES

are used to prevent the growth of botulinum spores in smoked fish and cured meats such as bologna, frankfurters, corned beef, and bacon. Harmless in themselves, when combined with amines (found in prescription drugs, proteins, beer, the body itself) can form nitrosamines, potent cancer-producing substances. Whether the presence of nitrosamines found in foods presents a hazard is now under investigation.

### ARTIFICIAL COLORS

are used to enhance foods esthetically. Although there are about two-dozen natural colors (such as beet juice and grape skins), 95 percent of coloring matter used in foods comes from about ten coal-tar derivatives. Some have been implicated as carcinogenic in laboratory animals. Many coal-tar derivatives have already been banned. Past studies indicated many are safe. The whole group of coal-tar derivatives is now under investigation.

### MSG

is used as a flavor enhancer. It can cause constriction of small blood vessels, leading to headache, burning feeling (Chinese restaurant syndrome) in susceptible individuals. The response simulates an allergic reaction for those who are genetically predisposed.

### CALCIUM PROPIONATE

is used to prevent growth of mold in baked goods. One of the most innocuous additives, it also provides a calcium diet supplement.

### SUGAR

is used to sweeten foods. The amount we're eating went from 15 grams a day two hundred years ago to 120 grams a day in 1900 and has remained relatively stable since then. Some scientists are concerned because there are individuals who cannot handle carbohydrates in the form of soluble sugar.



1. At Dior, Bohan's narrow brown trousers, tweed blazer, robin's-egg-blue shirt ...the all-out dash of a camel's-hair coat—cut like a man's—over the shoulder.



5. Missoni easy-evening: super-narrow "pegged" trousers in thinnest flowered silk jersey; bare knit camisole. ... 6. Lagerfeld for Chloé: the romantic shirt in periwinkle blue crêpe de Chine; narrowest black crêpe de Chine pants tucked in boots.



7. The ease of Lagerfeld's covert pants suit: narrow trousers tucked into boots, raglan jacket. The smash of a bright turquoise cashmere sweater, "garland" muffler.



8. Country Kenzo: skinny olive suede trousers with shocking-pink wool tunic.



2. Issey Miyake's skinny-legged, ankle-wrapped jumpsuit. In—new for winter!—pale-blue "quilted" cotton, with a cotton awning-stripe coat. ... 3. Pretty tailoring!—Ungaro's narrow velvet pants suit: blue velvet trousers and small-fitting printed blazer, silk print shirt. ... 4. The classic—Dior's trim, narrow trouser suit in moss-green tweed. The twist—the bright lemon-yellow shirt underneath.



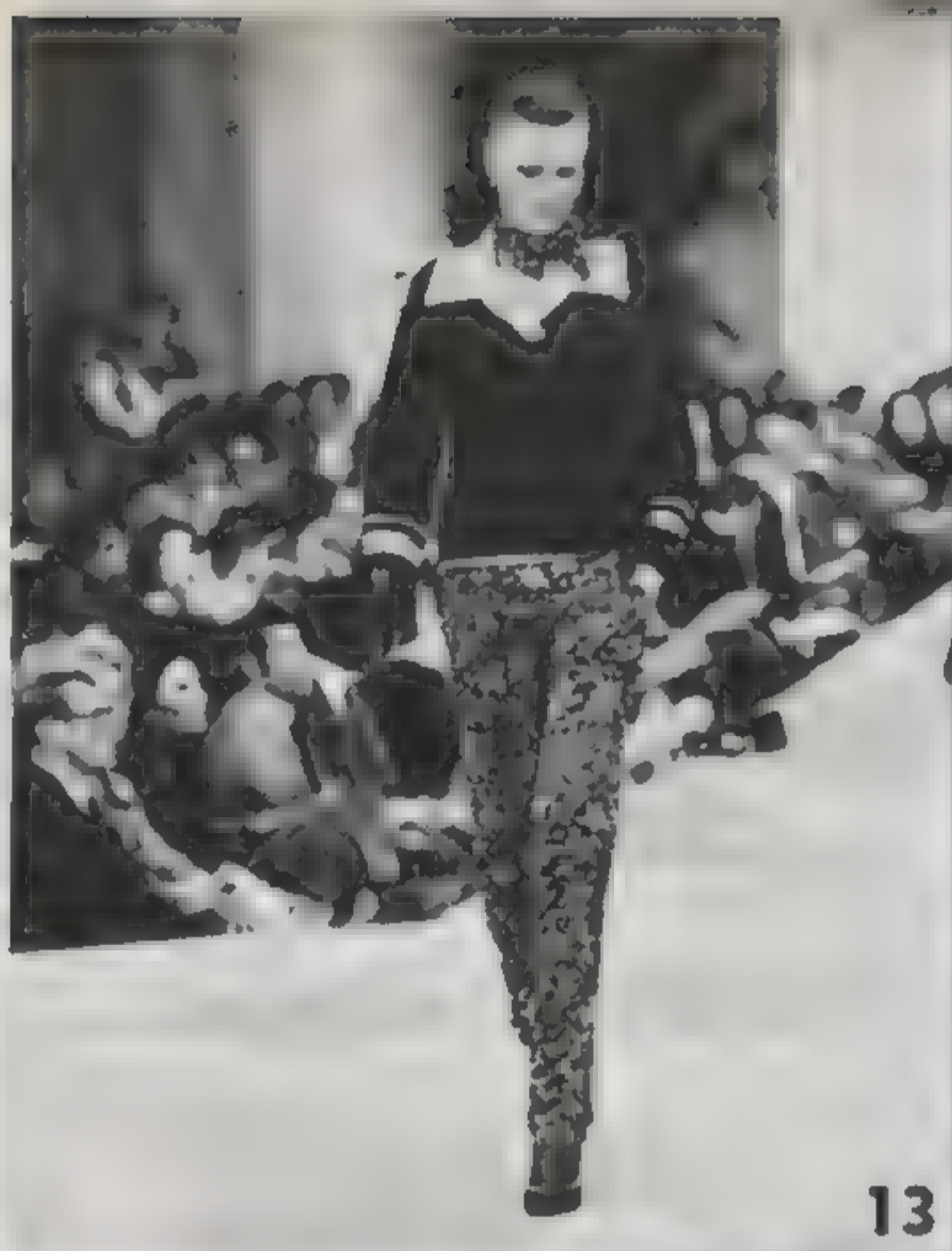




9. Weather-dressing: Valentino's camel cashmere trousers with snug knitted bottoms—like snow pants!—to tuck in short boots. Plus navy cashmere wrap-sweater, sleeveless fur vest.



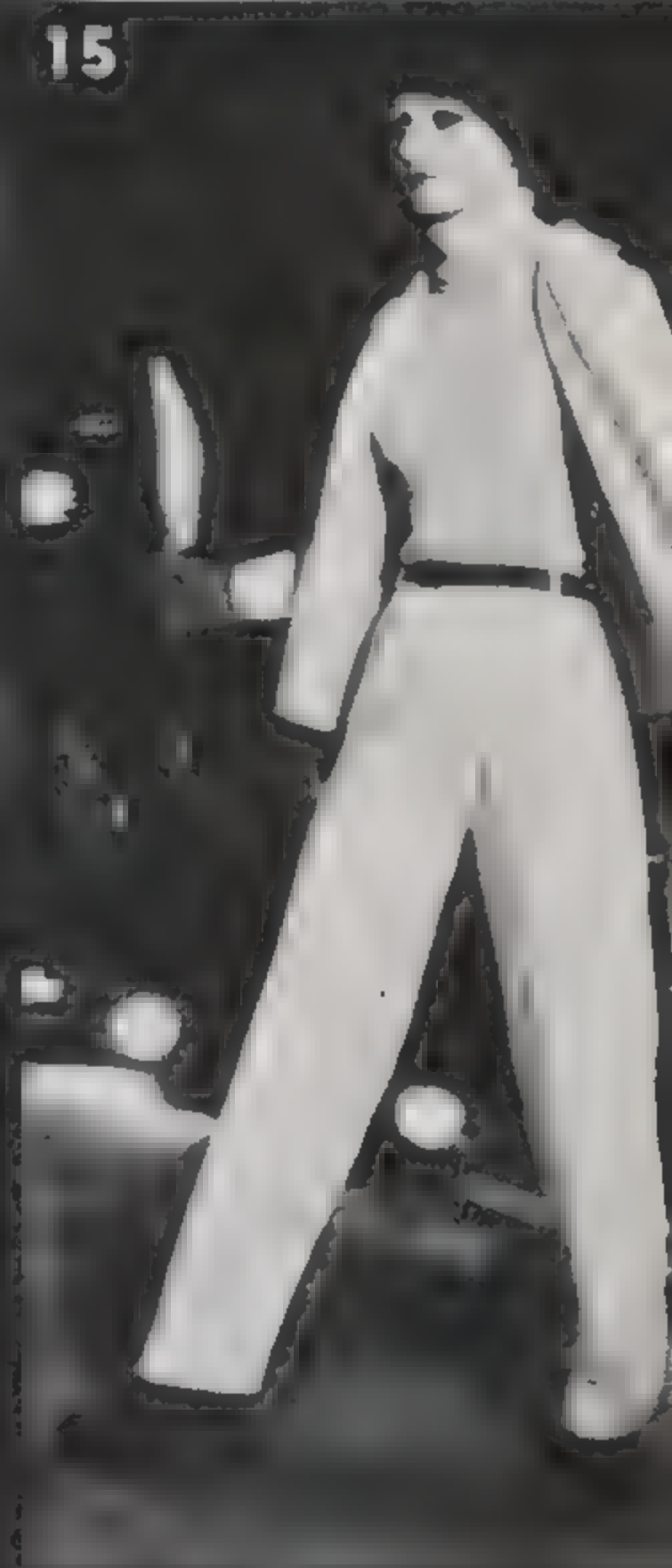
11. The slinky pyjama at Guidicelli: narrow ankle-length pants in printed crêpe de Chine; classic wrap-robe top slit... and slit!... 12. At-home dinner dressing: Dior's simple silk shirt-tunic slit over narrow trousers.



13. Easy-evening at Dior: narrow pants in flowered silk jersey cut extra long to "gather" at the ankle. With a black Lurex-collared sweater.



14. Saint Laurent P.M.: super-skinny ankle-length black velvet pants, narrow jacquard crêpe de Chine tunic, sleeveless black velvet vest—all piped in gold.... 15. The look of Missoni pants for day—always in delicious pastels—narrow "pegged" trousers in thinnest wool jersey, matching polo shirt, alpaca cardigan.



## PARIS/MILAN BESTS—

some of the best new looks of the collections were with

# PANTS

Great new pants from narrow to skinny to super skinny. Pants tied or gathered or cuffed at the ankle. Pants inside boots. Classic pants put together with new snap and trimness, with slashes of bright color (to watch for!).



10. Issey Miyake's narrow-narrow cotton "quilted" pants in ochre yellow; bright red hooded bathrobe jacket.

16. From Basile, narrow satin gathered pants cuffed in at the ankle with satin drawstring tunic.... 17. Callaghan's cigarette-skinny pants in cream silk jersey; soft knitted cream tunic sashed at the waist.



JONATHAN MOORE





The glamour of gold lamé and touches of gold at night. 4. At Saint Laurent, the thin gold lamé dress under a bright red poncho, piped in lamé....5. Givenchy's long black camisole-dress and jacket, all gold piped....6. Thin as a cobweb—Saint Laurent's gold lamé tunic worn over a metallic-knit camisole-dress....7. The two-piece dress in gold lamé—soft peasant blouse, gathered skirt....8. Givenchy's black chiffon evening blouse piped in gold lamé with a black quilted skirt....9. The Saint Laurent gold lamé peasant blouse—this time, with gold-piped vest, skirt, cap....10. The ultimate evening jacket: Givenchy's quilted gold lamé cardigan.



1. Givenchy sensation!—his long, liquid turtleneck dress in copper panne velvet, slit down the back....2. From André Laug, the narrowness of a strapless black tunic over a long narrow print silk shirt....3. At Dior, Bohan's slink of thin, thin flower-printed satin with a bare camisole top.

Best evening looks: slinky, liquid dresses...thinnest gold lamé.



The separate jacket: this season's key piece—everywhere!...11. The perfect separate jacket at Saint Laurent—his suède cardigan to go over everything....12. Sonia Rykiel's version of the all-purpose cardigan in anthracite-black "teddy-bear" cotton. For starters, over her matching coat....13. The most movable jacket—the fur jacket—Karl Lager-



Best jacket: the cardigan...Key coats: a narrow balmaccan, a duffel

17. The raciness of the narrow balmaccan at Chloé: Lagerfeld's unlined raspberry-and-cream plaid just thrown over the shoulder and muffler held; raspberry-and-cream check suit underneath....18. Basile's unlined Arab blanket of a coat in brown-and-cream stripes....19. At Valentino, the trim knitted coat in thick oatmeal wool....20. Smashing!—Lagerfeld's narrow camel broadcloth coat belted through slash pockets; black flannel pants tucked in boots; bright-blue drawstring pullover, big turtleneck.



DETAILS  
AND STORES  
ON NUMBERS  
1, 11, 20, 25, 29  
NEXT TO  
LAST PAGE

20

PATRICK DEMARCHELIER



## The best new suits

Key: the look—the polish!—of a real suit....21. At Chloé, Lagerfeld's day-into-dinner suit—black wool with a short, carved spencer jacket, narrow back-slit skirt. And his white crêpe de Chine blouse with a surprise yellow bow....22. The longer-jacket suit in wool jersey from Givenchy, with pencil-slim skirt, kick pleats for ease....23. The plaid suit at Dior—pleated, narrow skirt and thin unlined hip-length jacket....24. The blazer suit at Ungaro: solid-color jacket over a snappy tartan kilt....25. The best casual suit look: Dior's thin, blanket-plaid suit in grey/rust/black with drawstring-tied jacket, narrow skirt under a caramel corduroy duffel coat.



21



22



23



24



15



16

feld's mink blouson for Fendi....14. Saint Laurent's cardigan in bright-red felt—a wonderful jacket with anything black....15. Valentino's new turn on the parka: the sweater-jacket in thick oatmeal wool....16. The evening jacket everyone craved: Lagerfeld's hand-painted crêpe de Chine flowers outlined in gold—you'd never stop wearing it!

## Country/weather bests

Suddenly, from all the designers great-looking country/weather/work clothes that really work!...26. All-time country look: Lanvin's giant-shawl-collared shearling coat over grey flannels and Shetland sweater....27. Best new country sweater: Aujard's thick jacquard Shetland turtleneck under a thin gabardine trench....28. The Saint Laurent cardigan as a country jacket in quilted black poplin, plaid lining....



25

29. Super-bright, super-practical: Castelbajac's red waterproof pants, green nylon parka with knit collar, red-to-white reversible vest....30. At Complice, the look of hooded cardigans in thin cream ribbed wool.



26



27



29



30

31. Perfect casual coat—the Dior duffel in camel, with leather piping....32. Country luxe!—Givenchy's extra-narrow quilted jacket collared in raccoon....33. The warmest!—the thick hand-knit coat at Dorothée Bis in browns and cream....34. Kenzo weather layers: unlined rubberized raincoat with a matching sleeveless hooded vest over it—all in real raincoat colors....35. The new country/ski jacket: Castelbajac's

vinyl-covered parka in bright patchwork squares....36. From Dior, the country-corduroy skirt side-slit over bright tights and boots, with a cashmere blouson, blanket for cover!...37. The look of the Dior duffel in plaid flung over pants....38. Slinkiest country at-home: Patou's rabbit-hair jersey sarong-skirt and skivvy of a sweater....39. Best rain look: Saint Laurent's plaid-lined black ciré poncho over a contrasting plaid kilt.







**The kind of dress even non-dress women go for, above:** it looks like a sweater, it feels like a sweater—the ease is all there. Kimberly's ribbed beige turtleneck (the big, super-soft turtleneck), of Nomelle and cashmere. With its own matching cardigan (not shown), about \$170. At Bergdorf Goodman; Kaufmann's; Garfinckel's; Montaldo's; Rich's; Lillie Rubin-South and West; Sakowitz; Bullock's Wilshire. Tiffany's Corum watch.

**Beauty note re first things:** If you've been putting in a lot of sun-and-beach time over the summer, the first thing your hair is going to want is *Help!* One quick rescue from Wella: their Care Do

Lotion-conditioner and "manager" rolled into one (and in three strengths, depending on how much holding power your hair needs).

**New cashmere sweater to collect, right:** the boat-neck cashmere T-shirt dress in stripes of beige and white, with tiny baby buttons at the shoulder and a sash you can do a little bit of a hip-wrap with. By Francesca for Damon, about \$110. September, at Bergdorf Goodman; Woodward & Lothrop; Higbee's; Hudson's; Harzfeld's; I. Magnin. These 6 pages: hair, Harry King; make-up, Sandra of Xavier Coiffures, N.Y. background: The Cooper Union. Accessories, next to last page.





***the  
first  
things  
you  
want  
for fall***

On these six pages, new versions of the clothes everybody keeps coming back for more of: the soft little knitted things that turn the season with no more effort than it takes to pull on a sweater...from the first fall day, they just go!





### ***the first things you want for fall***

Soft knits—from a simple sweaterdress to the newest look of a suit. Easy, versatile—they go on their own, they go with other layers when the weather changes....





**The softest, simplest little sweater of a dress, far left:** the pale-beige poloshirt in ribbed cashmere. The perfect dress in or out of town on the first cool day... and when it gets cooler, slide it over sweaters, shirts. Or wear it with the collar buttoned as a turtleneck. Francesca for Damon. About \$110. September, at Lord & Taylor; Kaufmann's; Rich's; Lillie Rubin-South and West; Hudson's; Sakowitz; Neusteters; Bullock's Wilshire. **The two-piece dress that's like being in two soft sweaters, left:** a hooded drawstring blouson and pleated skirt in heathery brown-and-white stripes. And it's the kind of dress that doesn't lock you in: pieces this easy go naturally with other pieces—the blouson, for example over a turtleneck and grey flannel trousers. Kasper for Joan Leslie. Of wool-blend fabric from Stehli. About \$158. Mid-August, Saks Fifth Avenue; Rich's; Jordan Marsh, Florida; Dayton's; Harzfeld's; Hovland-

Swanson; Sakowitz; I. Magnin; Meier & Frank. **The kind of suit sweater-lovers love best, above:** three soft pieces of heathery grey wool-and-angora knit: cable-stitched cardigan, small-fitting pullover and skirt. Trim, self-contained—all the pleasure of being in a suit—and the ease of sweaters! By Goldworm. About \$160. Bloomingdale's; Nan Duskin; Garfinckel's; Hutzler's; Lillie Rubin-South and West; Rike's; Carson Pirie Scott; Bullock's Wilshire. **The all-out ease—and versatility!—of a two-piece dress, right,** in soft camel knit—hooded drawstring blouson and matching skirt. You'll never run out of ways to wear it—on its own, with sweaters underneath, as separate pieces with other tops and bottoms, under a coat in cold weather. Frank Tignino for Giessa, of Cashmilana acrylic. About \$110. Late July, Bonwit Teller; Lillie Rubin-South and West; Bullock's. Accessories, next to last page.







## *the first things you want for fall*

... soft, soft little  
easy-evening things  
—the kind you'd  
love to have waiting  
in the closet when  
the first cool eve-  
ning sneaks in...

**The casual-evening "pyjama" that's a series of delicious little surprises, far left:** slip off the fluff of cream mohair blouson cardigan—and you're in the thinnest, barest, cowl-neck halter of cream silk crêpe de Chine. Those strictly tailored trousers—silky, soft-soft cream matte jersey (if you think slits are the only thing that really reveal the leg, look again). All, by John Anthony (mohair-and-nylon cardigan, rayon jersey pants). About \$740. August, at Elizabeth Arden Salons; Woodward & Lothrop; Higbee's; Stanley Korshak; Marie Leavell; Sakowitz; Bullock's Wilshire; Lady Albert Ltd., Seattle.

**Beauty closeup, near left:** a reminder that bareness doesn't stop when summer's over—your skin needs moisture all the time, everywhere (especially in such thin-skinned areas as this neckline reveals). One of the most effective we know: Formula 405—the cream version for your face and throat, Moisture Lotion for everywhere else. Makeup, Sandra of Xavier Coiffures; hair, Harry King.

**Very soft, very easy, very nice to own, right—a** little pullover blouson polo shirt and pull-on pants in cashmere-soft beige knit—pieces that would be welcome in almost any woman's wardrobe anytime! Easy P.M. way to wear them: with bits of gold, a bandeau-wrapped scarf striped with glitter. Top and pants by Robert-David Morton, of Nomelle and wool (Gloversville Mills fabric). About \$140. To order at Lord & Taylor, N.Y. At Nan Duskin; Montaldo's; Lillie Rubin-South & West; Jacobson's; Stix, Baer & Fuller; Joseph Magnin. All accessory details, next to last page. Photographed at The Cooper Union, N.Y.





AN UNLINED COAT.  
A SLIM SKIRT.  
A SPORTS JACKET.  
A PAIR OF SIMPLE  
WOOL PANTS...  
EACH IN A NEUTRAL  
BEIGE/BROWN

These aren't pieces you'll occasionally put on this fall, they're clothes you'll wear and wear—the backbone of a basic fall wardrobe. They move around with each other (the coat with the pants; the jacket and skirt; the coat over the jacket when it's cold). They work with endless other fall things, day and night (more about this, *below*). The key: to make them in the most versatile, workable fabrics for fall—our bets: Ultrasuede, tweed, gabardine... **The unlined coat and narrow matching skirt, this page,** in beige Ultrasuede—one of the great seasonless fabrics (these could be the first things you'll put on for fall, and the last you'll take off in spring). They work nonstop as separates; together, they're an instant "look" for city day (or—with a silk blouse, a pretty sandal, touches of gleam—for an easy restaurant evening). Coat, Vogue Pattern 1497; skirt, Vogue Pattern 9534. Springs Mills fabric, at Bloomingdale's; Sakowitz; Bullock's. **The sports jacket, opposite page,** in Donegal tweed—it's the jacket that swings over everything, from jeans to skirts; the key piece—the dash!—for fall. Vogue Pattern 9560. Pendleton brown-and-white wool tweed, late July at Singer Sewing Center, Rockefeller Center, N.Y.; Kaufmann's; May Co., Cleveland; Marshall Field; L.S. Ayres; Famous-Barr; Meier & Frank. **The pants, opposite,** in taupe wool gabardine: smooth over the hips, narrow on the legs, a perfect base for separate tops—sweaters to silk, day to easy-evening. Vogue Pattern 1275. Auburn fabric, Weller Fabrics, N.Y.; Carson Pirie Scott, Eden Mall; Sakowitz. Pattern and accessory details, next to last page. Hair, Harry King; makeup, Ariella. **The fifth basic—the one thing you don't want to be without, whatever else you're wearing—fragrance.** If you're in the mood for something new—something that works with the new dash in fashion—get a whiff of Pabergé's Babe.

**Other ways to wear the coat, left, starting from the top:** the coat as a sweater-and-pants look for day (sketched here, over a grey cashmere cowl sweater, plus charcoal trousers—super good-looking!). **Next,** the coat at night—a light, supple "cardigan" to slide over a dark silk crêpe de Chine restaurant-dress. **Below that,** the coat as a cover for a bare silk evening pajama—ivory, taupe, chocolate—any would look wonderful. **Other ways to wear the sports jacket: left above,** for hacking around in the country—over a heavy ribbed turtleneck and jeans stuffed into boots. **Left below,** the great look of a sports jacket in town—soft greige crêpe de Chine shirt, grey flannel skirt, ribbed tights, high-heeled sporty shoes.

JOE EULA

VOGUE PATTERNS  
sew-them-yourself:

the basic **4** for fall

VOGUE PATTERN 1497

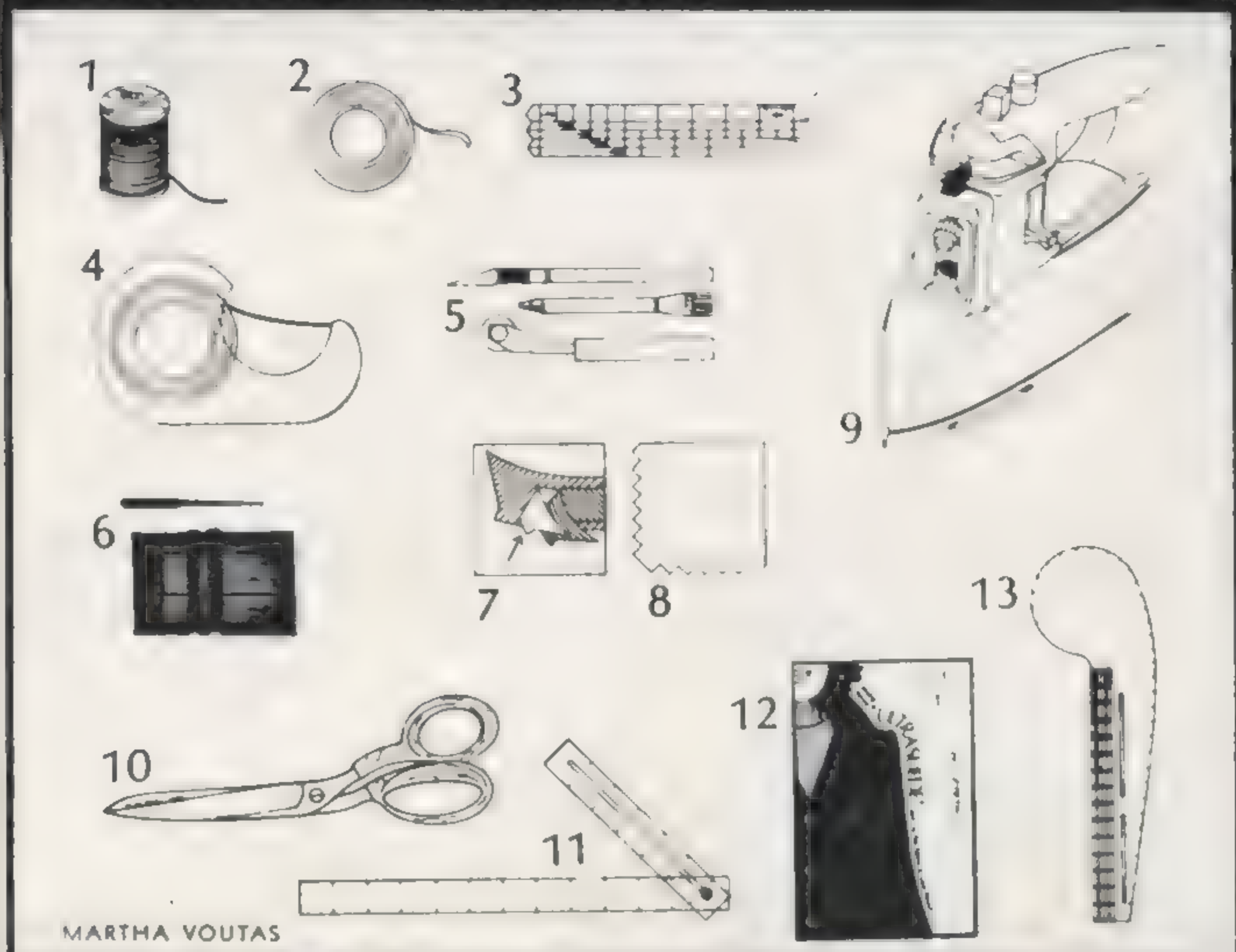
VOGUE PATTERN 9534



VOGUE PATTERN 9560

## ULTRASUEDE SEWING KIT

If you've got the right tools—and the know-how—Ultrasuede is easy to handle. Two musts: Cut all one way! And make a muslin, or use a pattern you've already fitted—alterations show. **Good tools:** 1. A heavy-duty polyester thread for seams (Talon). 2. Narrow double-faced basting tape for zipper-positioning (pin marks may show). 3. For perfect top stitching: Singer's stitching-guide Sewing Tape, marked off in fractions of an inch. 4. Double-sided Scotch tape—useful for “basting” together seams before final stitching (use within seam allowance). 5. Top to bottom: An X-acto knife for slitting buttonholes (better than scissors, safer than a razor). A chalk marking pencil, for transferring pattern dots; a *smooth* tracing wheel, for transferring lines (use with tracing paper). 6. Use thicker needles—size 16 for machines, size 10 for hand sewing. 7. Pellon's fusible interlining—light, and easy to use (Ultrasuede hems can also be fused). 8. Indispensable: Singer's transparent pressing cloth—helps prevent pressing marks and you can see what you're doing. 9. G.E.'s “surge of steam” iron (Self Clean II model F240) is nifty for pressing flat without over-pressing (i.e., without leaving iron-marks). 10. Sharp scissors for clean-cut edges (sketched, Wiss's new “tortoise”-handled shears). 11. Fashionetics' transparent L-square ruler—easier to work with on any fabric. 12. The Ultrasuede sewing book—a total guide by Pati Palmer and Susan Plutsch. In fabric departments, or send \$3.85 to: Ultrasuede Book, P.O. Box 8422, Portland, Or. 97207. 13. For easy shoulder/arm/waist/hip alterations, a transparent Fashion Ruler (Fashionetics).



MARTHA VOUTAS

VOGUE PATTERN 1275





when **shoes**  
good-looking, you

No matter what  
you're wearing—  
cashmere to corduroy—  
there's a boot  
for everything!



# and boots are this

## know it's going to be a knockout fall!

... a boot with a heel to wear when you're dressed in town (think cashmere suit, think thin flannels, blouses); a casual flat boot for "country" clothes, country textures—Shetlands, corduroy, rugged tweeds. Either way, boots in wonderful leathers and rich, burnished colors—cordovan, oxblood, all the red-browns. ... The perfect look of a boot for town, *left*—straight, soft, supple, narrow. And high-heeled—about 3". In dark brown, with stacked heels, slender toes. By Rossetti. About \$175. Late July, Shoe Biz at Henri Bendel and Lou Lattimore; Rossetti at I. Magnin, San Francisco. ... The flat, stride-y "country" boot, *right*—polished Burgundy leather, straight and lean, with ribbed Burgundy tights (the colder the weather, the woolier the tights). Mario Valentino boots, about \$120. At Mario Valentino, N.Y. (available September at San Francisco store). Hanes tights, Macy's, Bullock's. Fashion and accessories, next to last page.







shoes and boots

What goes  
with  
all the easy,  
sporty,  
good-looking  
clothes  
for day?  
Flats,  
flats, flats!...





Own any version—moccasin, tie, kiltie—in any shade of rich red-brown. But own it! A flat is *the* shoe for day—the shoe with all the dash for sportswear-dressing. . . . **Key pants look for fall, left:** Sleek little flats—dark-brown patent moccasins. Plus a slice of color on the leg—raspberry wool stockings peeking out of grey flannels. Bill Blass shoes, about \$50. Delman at Bergdorf Goodman; Neiman-Marcus; I. Magnin, San Francisco. Funn Stockings, available late July, Bergdorf Goodman. **One of the most all-around flats you could own, above left:** the “luggage” kiltie—the cut, and the color, that work with almost everything. Andrew Geller. About \$48. Lord & Taylor, N.Y.; Garfinckel’s; Goldwaters. **Pared-down Oxfords, above right:** slender, single-tie flats in a wonderful dark Burgundy. Julianelli shoe, about \$62. Lord & Taylor, N.Y.; Halle’s; Neiman-Marcus. **Like a schoolgirl’s shoe, right corner**—classic kiltie-flap Oxfords, great with pants (and with knee socks and kilts!). Julianelli. About \$64. Bonwit Teller, N.Y.; Bullock’s Wilshire. **The look of a flat with skirts, right:** real texture on the leg, warm blending tones all the way, and the dash of a dark-red flat . . . fall! Horseshoes flat, about \$80. Lord & Taylor, N.Y.; Neiman-Marcus; I. Magnin. Ribbed oatmeal tights, Geoffrey Beene for Bonnie Doon. Mid-August, Bergdorf Goodman; L.L. Berger; Robinson’s, California. Hair, Howard Fugler of Vidal Sassoon; makeup, Richard Hartenstein. Fashion and accessories, next to last page.





**shoes and boots**

**It's cold,  
it's wet...  
it doesn't  
matter**





Rugged, practical, good-looking, flat to the ground—the new country/weather/walking boots have everything you're looking for. What goes with them—heavier textured stockings, leg warmers, knee socks. . . . **The sleekest walking boot, opposite, far left**—thin, kid-lined brown leather, beautifully shaped and tucked to fit small at the ankle (if you're looking for a good cold-weather skirt-boot, you've found one). By David Evins. About \$190. Altman's; Neiman-Marcus; I. Magnin, San Francisco. Hair, Harry King. **For cold, for ice, for dash, opposite, above left:** leg warmers in a soft, natural fisherman's knit, to wear under high, cuffed rust suede boots with good-gripping crêpe soles. Bonnie August of Danskin leg warmers. August, Abraham & Straus; Hudson's; Carson Pirie Scott. Boots, Joan and David Helpern for Foreign Affairs. About \$105. Altman's; Neiman-Marcus. **To buckle under—or over—pants, opposite, above center** (over keeps warmth in, wind out): chopped grey suede boots with rugged crêpe soles. Extra warmth to add: woolly grey tights. Walter Steiger boots. About \$80. Late July, Shoe Biz at Henri Bendel and Lou Lattimore; Walter Steiger at I. Magnin, San Francisco. Tights, late July at Saks Fifth Avenue. **The end of cold feet, opposite, above right:** tan quilted-leather ankle boots (quilting's the warmest!), with ridged thick rubber soles, designed to take the roughest footing. And—just to be sure—blue Shetland knee socks. Golo boots, about \$46. August, Lord & Taylor. Socks, J.D. McGregor. Late July at Bergdorf Goodman. **The best rainboot, left and right**—best-looking, best-working! Stitched tan gabardine on thick, ridged rubber soles—dry and skid-proof. By Givenchy. About \$90. Delman at Bergdorf Goodman; Woodward & Lothrop; I. Magnin.





What do you wear out in rugged country  
with rugged country clothes...?



# shoes and boots

## What do you substitute for a pump in town...?

For real country clothes—lumberjack plaids, thick knits, rough tweeds—what looks right *is* right: textured leathers, cushiony soles, rugged flats, flat-heeled ankle boots for pants. . . . **Stitched brown chukkas, opposite corner, top**—one of the all-time good-looking boots for pants. Polished leather with glints of metal, from Horseshoes. About \$85. Mid-July, Henri Bendel; Dayton's; Neiman-Marcus. **The smoothest line under pants, opposite corner, second from top**—sleek, pull-on brown leather jodhpur boots that reach above the ankle. By Gamins/Adlib. About \$65. August, at Lord & Taylor, N.Y.; Wanamaker's; Sakowitz. **A shoe you could walk miles in, opposite bottom**—russet suede Oxfords with crêpe heels and soles. (The glimpse of knee sock: one of the nifty men's patterns coming for fall.) Shoes, from Ferragamo. \$38. Trimfit knee socks. Mid-August, at Lord & Taylor, N.Y.; The Broadway. **The rugged flat for "country" skirts, directly left**—simple, crêpe-soled Burgundy moccasins, plus warm textured tights. Shoes, from Mario Valentino, N.Y. \$59. Ribbed tights, Geoffrey Beene for Bonnie Doon. Mid-August, Bergdorf Goodman; L.L. Berger; Robinson's, California. **Strapped brogues, below**—the classic country shoe! Smashing with trousers, tweedy-knit socks, all the good country looks. In rust, from Andrew Geller. About \$52. Bonwit Teller; Hudson's; Neiman-Marcus; Robinson's, California. Trimfit knee socks, available mid-August at Gimbels, N.Y.; The Broadway. **If you want a high heel for town, near right**, think sports-shoe (not pump!)—i.e., this high-heeled kiltie in polished Burgundy leather, with thin, textured tights. Shoe, Garolini. About \$45. August, Lord & Taylor, N.Y.; Sakowitz. Hanes tights, at Macy's; Bullock's. **Super-classic!—far right**—tasseled brown leather moccasins to wear everywhere, with everything. From Anne Klein. About \$50. Mid-July, Saks Fifth Avenue. Navy herringbone tights from Round-The-Clock. Mid-July, Altman's; Higbee's; Hudson's. Fashion and accessories, page 148.







Whether it's the highest high-heeled sandal or a charming little flat, go for something with a little kick at night—a dash of texture, unexpected color, lots of gleam. . . . **The look of black and gold at night, left**—always the most glamorous! And one of the most flattering shoes ever invented: high, high slingbacks. Shoes from Raphael. About \$95. End of July, Shoe Biz at Henri Bendel and Lou Lattimore; Raphael at I. Magnin, San Francisco. (Gleamy eye color for black: Dove Grey Superglow Cake Eye Shadow, from Germaine Monteil. Makeup, Richard Hartenstein.) **The Everything shoe for evening, directly below:** silver-and-gold kid sandals—slender heels, pretty toes—the faintest touch of glitter on the leg. Sandals, Margaret Jerrold. About \$72. Late July, Shoe Biz at Henri Bendel and Lou Lattimore; Margaret Jerrold at I. Magnin, San Francisco. Bonnie Doon pantie stockings, mid-August, Bonwit Teller; L.L. Berger; Robinson's, California.



**Light and airy, directly below**—the perfect shoe for pale, soft colors at night: a scallop of grey kid held with tiny strips of gold. And the highest, thinnest heel going! From Charles Jourdan. About \$78. Montaldo's; Sakowitz; Bonwit Teller, Beverly Hills. Van Raalte pantie stockings. August, Bonwit Teller; July, Bullock's.





**shoes and boots**

**SUCCESS '76**

**There's no fooling around  
at night. It's high or  
it's low—nothing in between!**

**A whole other look, left**—the charm of a man's flat dancing pump, to wear with a silk shirt and pinstriped trousers at night, plus thin-striped black stockings. Black patent pump on a thin wooden wedge, Yves Saint Laurent. About \$75. Bloomingdale's; Sakowitz; I. Magnin. Hanes pantie stockings, Macy's; Bullock's. Fashion and accessory details, next to last page. Photographed at the antiques shop of Jean-Paul Beaujard.



## THE PASSIONATE TRAVELER

Sophisticate hunts mysteries in America's Indian pueblos: she's at home—and totally lost

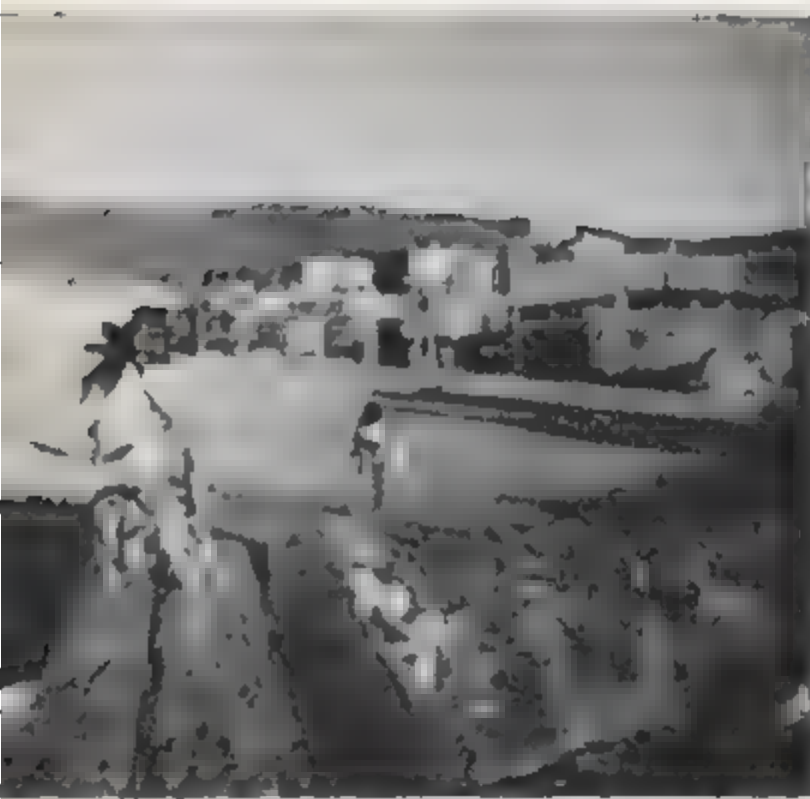
BY JOAN JULIET BUCK



Parked in Taos, New Mexico, pueblo square (left) with three travel chums: U.S.-born, Europe-bred writer Joan Buck—reporter from Italy, England—comes back to America's prehistoric secrets in the Southwest; below: Indian cyclist wheels across bridge; Joan and pal groom horse for dawn riding

JOAN JULIET BUCK

# UNLOCKING SECRET TAOS



The sun is setting and the shadows of ladders extend across the beaten earth. The mud-and-straw houses and the large buildings are closed, secret. A man wheels a bicycle across a plank bridge; his long black hair is kept off his forehead by a cloth band. There are a few children in the dust by the outdoor kilns; but the women are not lingering outside. The wind coming off the mountain is soft and warm; there is no sound until a coughing pickup truck wheels into the square. The quiet, the air, the light, the colors of mud and sky and woolen stripes; all is more foreign—stranger, more remote—than any of the places I had formerly associated with distance and adventure. I feel at home and perfectly lost. And we are in America.

Behind us, a church that became a cemetery in the 1850's when Indian braves who had sought sanctuary inside were massacred; the walls have been left to crumble when and where they will. To the right, the buildings are Spanish; to the left, they are the original adobe conglomeration of rooms heaped together like a sandcastle. A small hunchback, a woman, stands by the river; unlike the other Indians, she allows her picture to be taken, but wants a dollar, and grabs for it with disturbing, smooth, square arms and long dangling fingers. We are no-

where, we are everywhere, we are in Taos.

The romance of America is in the myth of the West; a pervasive one. That evening in Taos, all the strands of tradition and half-sensed secrets were held in the air, and the feeling of being able to breathe the past and to get the scent of one culture that has avoided change and changed the newcomers was strong.

The pueblo is the oldest continuously inhabited structure in the Western hemisphere; anthropologists date it as far back as A.D. 1100; the Indians say longer, much longer. In prehistoric times, Taos was already the gathering place for all the tribes; the mountain behind the Taos pueblo is still the Sacred Mountain, and on it is The Sacred Blue Lake. One does not feel like laughing at these appellations in Taos; amid such peace, one is capable of awe.

The way to Taos begins at Albuquerque airport, where decorated beams are trying to tell one something about indigenous art but are contradicted by the escalators beneath them. New Mexico is billed on state posters, license plates, and postcards as "The Land of Enchantment"; but Albuquerque proves less than enchanting.

Gas stations, motels where the rooms look like nylon corrals for families of double beds, K Marts, and, to eat, tuna melts and Oreo cookies. But Taos will be real, Taos will be Indian; most of all, one hopes Taos will be itself.

The journey north takes three hours. The first sign of Taos is a

flattening out of the road at an altitude of seven thousand feet and, to the left, a large adobe ranch house.

The sign says "Sagebrush Inn"; the inn is khaki colored, it rambles, and it proves to be one of the delightful hotels of the world, with a real Remington painting over the fireplace in the vast lobby, good Indian hangings on every other wall, and interconnecting bunkhouse suites simply decorated in the style of Butch Cassidy. The manager, Rolf, is Austrian. He promises good margaritas; we shall return.

The main square of the town of Taos is small, the buildings low, wooden, with sidewalks made of raised planks. We want more. One of us had Dennis Hopper's phone number. Hopper has been living in Taos for seven years, having bought Mabel Dodge's house. The Dodgehouse is on the edge of the reservation,



built with a respect for Indian traditions that the town, with its Kit Carson museum and cowboy raunchiness, does not exhibit. The fascination exerted by an alien culture on the overeducated intellect brought Mabel Dodge, car heiress, to Taos during World War I. Having helped to finance the 1913 Armory Show of controversial American and European painting and sculpture, she now had a dream of an artistic Utopia that she shared with English writer D. H. Lawrence.

Dennis Hopper tells us that

Mabel Dodge also aspired to marry, and to bear a child by, a man of each race. Her ambition remained unfulfilled: Mabel Dodge only had one son; but it was to this end that she married Tony Luhan, son of the Pueblo chief, who was promptly excommunicated from the tribe. D. H. Lawrence lived in the house for a time; and she gave him title to the ranch on Lobo Mountain where he is buried.

In her house, with its eleven bedrooms and eleven separate entrances, Mabel Dodge entertained houseguests as diverse as C. G. Jung and David O. Selznick, Georgia O'Keeffe and Jennifer Jones, Morris Graves, Robinson Jeffers, Edward Weston, Stuart Davis. When Bruno Travlen was on his way to Mexico, where he wrote *The Treasure of Sierra Madre*, he stayed with her. Hopper has now rented the Dodge house to a commune of silversmiths and leases from the Indians a cottage built on the reservation by Tony Luhan.

As we pass through the gate of the Dodge house, birds are billing in the dovecote. The house is large, white; inside it is cool, and full of carved beams, with a mantelpiece that is curiously shaped, like a pyramid of cubist waves. Our guide—not, in this instance, Hopper—offers that the concavities are for the peyote ceremony.

One wonders what the august and famous guests thought of this place, whether it was for them just another of those follies in the wilds that friends of rich eccen-

(Continued on page 148)



By Arthur Gold and Robert Fizdale

## Eat-treat for a Bicentennial Fourth: dishes in good-living Thomas Jefferson style

**W**hat could be more Bicentennially appropriate than to celebrate this 1976 Fourth of July with a day of feasting in the style of Thomas Jefferson? After all, Jefferson was not only a courageously brilliant statesman and writer; an architect, inventor, musician, and farmer; the inspired author of the Declaration of Independence; and our third President—but he could also be called our First Gourmet.

What President but Jefferson could have written so poetic a message about food as this one, sent from his house in Philadelphia to his daughter Polly: "We had not peas nor strawberries here till the 8th day of this month. On the same day I heard the first Whip-poor-will whistle. Swallows and martins appeared here on the 21st of April. When did they appear with you? And when had you peas, strawberries, and whip-poor-wills in Virginia? Take notice hereafter whether the whip-poor-wills always come with the strawberries and peas."

For Jefferson, life and liberty were not enough, there was also happiness to be pursued. And certainly one of his favorite places to indulge in this pursuit was the dinner table. His food and wine were so splendid that even his most bitter political rivals felt it was "vaut le détour" to dine *chez* Jefferson—when he chose to invite them.

When Jefferson went to Paris as Minister to France, he, like many another American since, missed the food from home. He intrigued his Parisian guests by serving them Virginia hams, potatoes, and the corn on the cob, sweet watermelons and cantaloupes he had planted in his Paris garden. However, the simple democrat discovered that French things were fine things and did some strenuous shopping. When Jefferson sailed back to America after five years in France, the hold of his ship contained eighty-six packing cases bulging with his belongings. Among them were a harpsichord, a guitar, clocks, scientific instruments, beds, sumptuous draperies, and boxes of books for himself and for his friends Washington, Franklin, and Madison. There were pictures, too. Did he bring a painting by David, whose studio he had visited? Or copies of Mozart's latest string quartets to put on the marvelous four-sided music stand he invented for Monticello?

There were gilded sofas and fifty-nine chairs upholstered in patriotic red and blue; cases of tea and French wines; apricot, pear, and fig trees; and grains of the superb Piedmont rice—which he had smuggled out of Italy in his pocket, rightly supposing that they would flourish in Carolina.

But perhaps Jefferson's prize acquisition was Monsieur Petit, his *mâitre d'hôtel*, who was to run his household in the latest French style and to teach his slaves the tricks of the *haute cuisine*, so that Jefferson could enjoy the food he had learned to love in Europe.

**T**hough Jefferson believed that kings had no place in the New World, he himself was one of nature's princes. His regal hospitality and his extravagant taste in food and wine were partially responsible for the fact that he was over one hundred thousand dollars in debt when he died on the Fourth of July, 1826, exactly fifty years after the signing of the Declaration of Independence.

Without bankrupting ourselves, we can still try some of the food that made a stay at Monticello synonymous with good living. Here are our versions of some of Jefferson's favorite dishes. At Monticello, they might all have been included in one giant buffet-banquet. If you feel like unbuckling your belts and indulging in some serious early-American overeating, these recipes will help you to make this a safe, *insane*, but memorable Fourth of July.

But, better still, do as the elegant epicure Thomas Jefferson did and pick your way among the profusion of Colonial delights, using them at separate meals to make every meal—breakfast, dinner, or supper—a feast.

### Baked Salmon with Salmon-Roe Soufflé

ten to twelve servings

5-pound piece of the tail end of a salmon, filleted  
Oil (olive or sesame-seed)  
Salt, freshly ground pepper  
Juice of 2 lemons  
4 tablespoons butter  
4 tablespoons flour  
1 cup milk

3 egg yolks  
4-5 egg whites  
8-ounce jar salmon caviar  
Nutmeg  
Paprika  
Butter  
½ cup chopped chives

Oil both sides of salmon fillets and place in a long, shallow ovenproof dish or in a broiler pan lined with oiled aluminum foil. Sprinkle with salt, pepper, and ¾ of the lemon juice. Cover loosely with foil and bake at 350° for 30 minutes.

Meanwhile, make a white sauce. Cook butter and flour in a saucepan over low heat for 2 minutes, stirring constantly. Remove from heat. Bring milk to the boil. Add to the flour-butter mixture, beating with a whisk till well incorporated. Return to heat and boil, stirring, for 1 minute. Remove from heat and beat in the egg yolks, some nutmeg, salt, and pepper. Stir in remaining lemon juice and salmon roe.

When salmon has baked for 30 minutes, beat the egg whites till stiff with a pinch of salt. Stir ¼ of the beaten egg whites into the white-sauce mixture, then carefully fold in the remaining egg whites.

Remove foil cover from salmon and pile the roe soufflé along each fillet. Sprinkle with paprika and return to oven for 15 minutes. Soufflé should be puffed and browned. If not sufficiently browned, put under broiler for a minute or two, watching carefully so that it does not burn. Dot with a bit of butter, sprinkle with chopped chives, and serve.

Peas, which Jefferson apparently preferred to all other vegetables, make the perfect accompaniment to salmon.

### Peas with Mint

six to eight servings

3 pounds fresh peas  
or 2 packages frozen  
3 tablespoons butter

Salt and freshly ground pepper  
Chopped fresh mint

Bring a large pot of salted water to a boil, while you shell the peas. Cook peas until just tender; drain, dot generously with butter, season. Stir in chopped mint, and serve.

### Smithfield Ham with Apricot Nectar Glaze

Hams from Virginia, particularly Smithfield, Virginia, were exported to England from earliest Colonial times. In fact the name Smithfield ham is as jealously protected by law here as Champagne and Cognac are in France. Only hams cut from "peanut-fed hogs, raised in the peanut belt of the State of Virginia or the State of North Carolina, and which are cured, treated, smoked, and processed in the town of Smithfield, in the State of Virginia" are legally allowed to be called Smithfield hams. They appeared on Jefferson's table at breakfast, dinner, or supper.

To cook any aged country ham, soak overnight in cold water to cover. When ready to cook, drain, cover with cold water again, and simmer for 2 hours. Cool in the liquid. When cold, cut off the rind, score fat in a diamond pattern, stud with cloves, and glaze. Bake for ½ hour at 400°. Slice thin and serve hot or cold.

A very simple glaze can be made by pouring 1 can apricot nectar over the ham before baking it. Baste frequently. As the apricot juice thickens, it forms a delicious glaze.

(Continued on page 138)



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## VOGUE FOOD (Continued from page 137)

Jefferson attributed his long life and good health to the fact that he ate more vegetables than meat and drank wine instead of hard liquor. One of his favorite dishes was Timbale of Vegetables.

### Vegetable Timbale

*eight to ten servings*

- 1 cup thinly sliced carrots
- 1 cup peas
- 1 cup thinly sliced kohlrabi
- 1 cup thinly sliced turnips, white or yellow
- Salt, freshly ground pepper, and sugar
- 6 tablespoons butter, at room temperature
- 2 eggs, lightly beaten (5-6 tablespoons)
- 6-8 sprigs of parsley

Cook each vegetable separately in just enough boiling water to cover till barely tender. Drain, and pat dry with paper towels. Season each vegetable while still hot with salt, pepper, and a pinch of sugar if you like. Add 1 tablespoon butter to each vegetable, stir in until melted. Stir into each vegetable  $\frac{1}{4}$  of the beaten eggs, which will help to bind the vegetables in the mold. Butter a 2-quart mold, casserole, or soufflé dish generously with the remaining butter and put in a layer of one of the vegetables. For an attractive color contrast, you might put in the turnips first, then the carrots, followed by the peas and the kohlrabi. Be sure to press each layer down well before you add the next.

Cover mold tightly with aluminum foil, set it in a pan of water which comes at least halfway up the mold, and bake at 350° for 20 minutes. Loosen sides of mold by running a knife around the edges, unmold, and serve, garnished with parsley.

### Squabs on Canapés

*four servings*

- 4 squabs with livers and hearts
- 1 shallot, finely chopped
- $\frac{1}{2}$  cup Madeira
- Salt and freshly ground pepper
- 4 slices Pepperidge Farm whole-wheat bread
- About  $1\frac{3}{4}$  sticks butter
- 2 tablespoons finely chopped shallots or scallions
- 1 carrot, finely chopped
- Watercress sprigs

Clean and coarsely chop livers and hearts of the squabs. Sauté shallot in 1 tablespoon butter over medium heat for a minute, stirring, then add the hearts and livers. Cook for 3-4 minutes. Add  $\frac{1}{4}$  cup Madeira and season with salt and pepper. Boil up for a few seconds until the Madeira has reduced a bit in quantity. Let cool and puree in a blender or food processor. If puree is too liquid, "dry" over low heat in a saucepan.

Prepare canapés: Do not trim the crusts of the bread—they will help to hold their shapes. Cut each slice into 2 triangles. Sauté lightly on each side in 5-6 tablespoons of the butter.

Prepare squabs: Melt 8 tablespoons butter in a casserole or cocotte (with a tight-fitting cover) just large enough to hold the 4 squabs comfortably. First, brown squabs on both sides in the hot butter. Remove and reserve. Add chopped shallots and carrot, season with salt and pepper, and sauté in casserole till shallots are translucent. Add remaining Madeira and return squabs to casserole. Cover and roast at 350° about 20 minutes or till done.

Remove from oven; remove squabs to a warm platter. If sauce is not thick, put casserole over low flame. If it becomes sticky, it can be deglazed with a little additional Madeira.

Meanwhile spread the pureed liver mixture on the toasted bread and put in the oven to get hot. Put two toast canapés under each squab on the platter, pour all the sauce from the casseroles over the squabs; garnish with sprigs of watercress (one of Jefferson's favorite greens), and serve.

### Tomato Rice Soup

*four servings*

- 2 tablespoons butter
- 1 medium onion, chopped
- 4 ripe tomatoes (about  $1\frac{1}{2}$  pounds) peeled, seeded, coarsely chopped
- 1 tablespoon sugar (optional)
- Salt and freshly ground pepper
- 2 cups chicken broth
- 1 cup cooked rice, unrinsed
- Chopped fresh mint (or basil)

Melt butter in a large heavy skillet, and sauté the onion over low heat till translucent and golden. Do not brown. Add tomatoes, sugar (if tomatoes are very ripe you will not need sugar), salt, and pepper. Simmer, covered, for 15 minutes. Puree in a blender or Cuisinart Food Processor or pass through a vegetable mill or sieve. Put into a pot with the chicken broth and the rice. Heat, stirring once or twice; serve garnished with chopped mint.

**Tips:** Tomatoes can be easily seeded by cutting them in half horizontally, then squeezing them in your hand till most of the seeds fall out. Instead of chicken broth, you can use warmed canned jellied chicken consommé.

### Corn and Bacon Muffins

*About fifteen average-size muffins*

- Butter
- 6 slices bacon
- $1\frac{1}{2}$  cups flour
- 4 teaspoons baking powder
- $\frac{3}{4}$  cup cornmeal, yellow or white
- 1 teaspoon sugar or more to taste
- $\frac{1}{2}$  teaspoon salt
- 1 cup milk
- 1 egg, lightly beaten

Preheat oven to 425°. Generously butter the muffin tins. Fry bacon till crisp, drain well on paper towels (saving the grease), and crumble the bacon. In a bowl, mix together the flour, baking powder, cornmeal, sugar (add to taste, up to 2 tablespoons), and salt. Stir in the milk, beaten egg, and 4 tablespoons of the reserved bacon grease. Mix well and fold in the crumbled bacon. Fill muffin tins two-thirds full and bake for 20 minutes or until the muffins are browned.

Jefferson was so fond of desserts using vanilla that a supply of two hundred vanilla beans from France was used up in one year at Monticello. The *Ile flottante*, or floating island, was charmingly known as Snow Eggs.

(Continued on page 144)



# "Would Anne Klein let you pick the wrong tennis dress? ... Could a fur coat by Halston be overbearing?"

## DESIGNING AMERICA

(Continued from page 83)

bly, two, three, five years or more, with the designer receiving a royalty (percentage) on the licensee's (manufacturer's) profit earned by the designer-named product, first collecting "front money," either as a fee or as an advance against royalties. The contract may also include a yearly guaranteed minimum—the designer will be paid, even if sales don't come up to expectations. The relationship is analogous to a writer's arrangement with his book publisher, and has just as many variations. This is how supermoney can be made by superstars.

Can some unscrupulous and greedy designers sell their names for products that they've never even seen, much less designed? Are we paying for puffery? In the case of a designer who has nearly three hundred licensees, one might wonder about his work schedule. But conscientious designers are active in the production of their licensed products; they know their loyal customers will telephone them if the buttons fall off merchandise made by a licensee.

"There is no magic in American business," said Halston, a sleek, slender Midwesterner with a soft East Coast voice, who came from Indiana to work as milliner and made-to-order dress designer for Bergdorf Goodman until he opened his own firm seven years ago. In 1973, Halston sold his whole business to a huge conglomerate for a whopping sum, to let him work in more fields while spending less time on purely business matters. "If you're earning a million dollars," he said firmly, "you deserve it."

Halston—at forty-four, not really a child prodigy nor yet a late bloomer—now does designing for five divisions and twenty licensees, giving him all kinds of self-expression. (See samples, pages 82-83).

Greed's just not a worthwhile motivation for these creative design spirits. Bill Blass, another Indianan, said he was propelled into licensing by *boredom*. While still employed as a designer by Maurice Rentner, a manufacturer of women's coats, suits, dresses, Blass began contracting with other firms to try out his new ideas for children's clothes (Joseph Love) and bathing suits (Roxanne), then went on to shoes (I. Miller). "If you can design women's clothes, and you have taste, ideas, imagination," he said, "you

can design any kind of apparel."

Blass found some surprises, however, when he began to do men's clothes, shaking up an industry that was fogily conservative. His women customers loved the clothes he did for men, urged him to start designing the same kind of *tailleurs* for them: that was the beginning, in his own firm, of a new sportive division, Blassport.

Now, the Bill Blass name goes on all kinds of products (see them, pages 82-83), will soon go to at least two more licensees; but Blass is adamant about the need for the designer's *involvement* in all his licensed products. "You can't fool the consumer," he said. "She'll know if the design's not you. I could never market a lace-edged sheet. My sheets have to reflect my tailored look."

The reflection of a designer's "look": first big reason for buying designer-name sheets, towels, eyeglasses, perfume—or toothbrush, if it comes to that. You can get the style, the taste you like best, without wearing yourself out shopping, just by following the name of your favorite clothes designer from product to product. The name you love to wear is the name you'll love to sleep with.

"Instant decoration," said Halston—in his almost-empty, window-and-mirror-walled office—"is unwrapping your package of designer sheets."

It's quite possible that the flood tide of designer-name licensing rose, in part, in response to the decline in personal salesmanship. Since salespeople often have become little more than credit-card checkers and package-baggers, the friendly name of your favorite designer on an unfamiliar product can give you confidence in your choice: Would Anne Klein let you pick the wrong tennis dress? Could a fur coat by Halston be overbearing? That's the second plus for licensing.

Third advantage to designer merchandise: better names mean better products. The top designers bring major new talent into fields that have been static or humdrum; their versatility produces happy crossovers. Bill Blass—a tall, squared-off, horizon-blue-eyed man whom you'd expect to meet not necessarily on the golf course but at least on the country-club porch—said, "My raincoats give me ideas for furs; the sportswear sparks new things for at home."

What about designers running dry? No danger: designers love having fresh outlets for their creative energies. "I have six hun-

dred designs here," said Halston, eyes shining as he patted a stack of blue folders. "I'm very prolific and can turn sketches out much faster than my production people can make clothes. Licensing gives me new ways to use my ideas. And I won't take on a product that doesn't interest me. I decide what I'll do next."

"I hire only *fashion* designers," said "Chip" (Matthew) Rubinstein, the power-mind behind the seen-everywhere Anne Klein label. "Fashion designers get no help from packaging; their product hangs on a rack—with only the sleeve showing. If they can attract a customer with just a sleeve, they can design other things well, too."

Rubinstein—as short-and-snappy as his nickname, with penetrating brown eyes behind horn-rimmed glasses and the dressed-up look of a dapper banker—is an articulate man with terrific curiosity, tremendous energy, and an acute perception of what the marketplace needs. He seems to feel a real compulsion to fill every such need, whatever it is—so his business projects keep growing.

In addition to Anne Klein & Co.—the women's sportswear firm that he founded with his wife, designer Anne Klein—and Mark of the Lion for men's clothes, Rubinstein is in back of Anne Klein Studio, created after his wife's death, two years ago, to reestablish the kind of versatile designing organization that they first formed in 1964. "Annie had the idea that a woman should be designed from head to toe," said Rubinstein. "We're getting back to that."

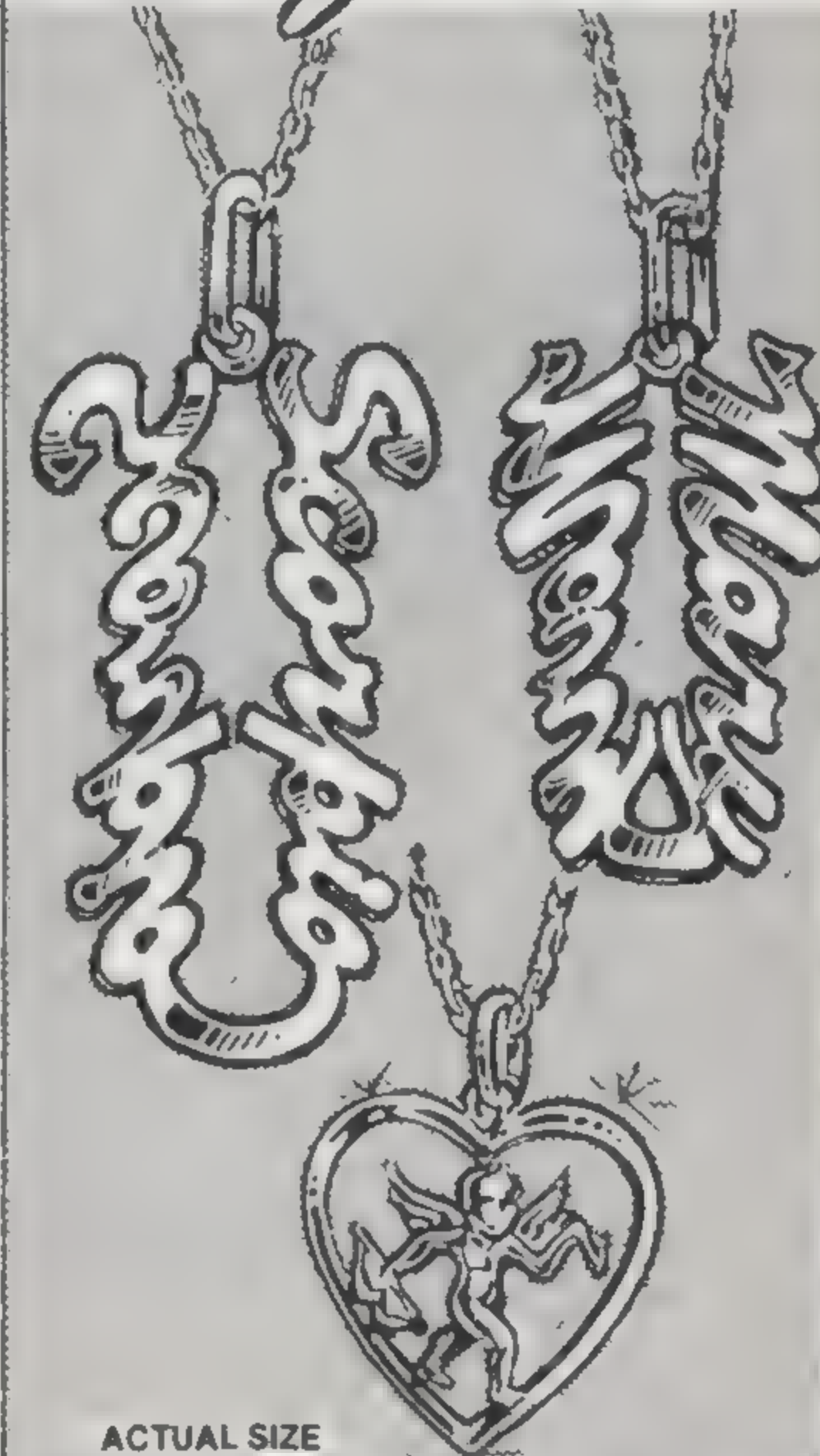
In their beginnings, the sportswear Anne Klein designed was so successful that the pair finally dropped some of their other clients to concentrate on blazers and such; now, Anne Klein Studio has a team of fifteen designers (who sit around a big table, not in separate cubicles) turning out work for a raft of Anne Klein licensees (samples on page 82-83) and for a few other clients as well.

The coordinating color charts on the walls at Anne Klein Studio (in big cheerful rooms with strongly graphic-ed decor) are the key to the fourth great advantage of designer-name buying. When one designer works on shoes, bags, scarves, eyeglasses, makeup, as well as ready-to-wear, you can find—without raging frustrations or limp compromises—the right colors and styles to

(Continued on page 144)

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## "Most people forget that the same scientist who is accused by one side or the other is also a consumer"

### HEALTH

(Continued from page 113)

serious side effects than the problem it's supposed to cure? The federal bureaucracy is a clumsy, blunt instrument and we're trying to deal with some subtle questions.

"The situation in respect to food colorants exemplifies this. One food dye is under prohibition and others are not," said Dr. Lederberg, referring to the ban on further manufacture of Red 2. "We never ask, 'Are we safer today than we were yesterday?' in the sense that we have reasonable scientific information that the alternatives are better.

"If there is uninformed public demand for absolute safety, the answer may be to have no food additives whatsoever. But the notion that there are scientific procedures that can establish perfect safety is a fundamental error. That's probably beyond the capability of our science at the present time.

"The trouble is that the law tries to deal with a wide spectrum of events and it's difficult to draw fine lines. The cyclamates are an excellent example of this. I was among the first to be outraged at the thought of dispensing tons of cyclamates as a systematic substitute for sugar or other sweeteners in soft drinks that young children consume in great quantities. But it's very difficult to understand why people who want to put a small amount of cyclamates in their coffee cannot purchase it. We need law that's capable of discriminating between those cases.

"The nitrite story is the one with the greatest potential for concern, but the case against it is far from complete and needs to be articulated at a better level than has been up to now. . . . For my own part, I still use corned beef but remove the first cooking water and replace it with fresh. Hopefully, this can go a long way toward reducing the additional nitrite burden."

#### Doesn't testing on animals prove the safety of a food additive?

"Very often we need to know more about how chemicals are disposed of in the body. No amount of feeding quantities of materials to rats is going to answer the question of its disposition in humans. We need more insightful research that tries to inquire about these mechanisms rather than this great consumption of large numbers of animals in the most wooden research

imaginable, which is what feeding experiments come down to. This kind of partly basic, partly applied work is hard to get done. You can get contract laboratories to feed compounds to thousands of mice for thousands of days, but what do you have when you get their answer? Academic laboratories do very basic work that must be done. There is a grey zone between the two that is undercultivated and that we need to develop," said Dr. Lederberg. (Contract laboratories, either university affiliated or independent, test products or answer specific questions for a fee; they apply themselves to solving limited problems. Basic research tries to ascertain not only the facts but to understand the underlying mechanisms. Basic laboratories would rather focus on one compound in depth and detail; contract laboratories are inclined toward more superficial testing of hundreds or even thousands of compounds.)

#### In the meantime, where is the consumer?

"Some of the more likely problems come from things that are probably dispensable," continued Dr. Lederberg. "Who needs all these colorants? It can't be denied that they play some role in the esthetics of food but synthetic colors cover a wide range from totally synthetic new dyes that have no nutritional value and no analog in nature to synthetic copies of natural substances. Consumers can inform themselves as to which colorant they're talking about. They can reject unnaturally colored materials. People won't weep if they can't get pastel breakfast cereal. I would prefer a minimum of adulteration without rejecting synthetic chemistry totally. It has a creative and positive role but it may be wasted in the way it's being used now."

#### If some of these substances are unsafe, why are they allowed to be used in food?

"There is nothing added to food now that is in any way acutely toxic," said Sanford Miller, Ph.D., professor of nutritional biochemistry at Massachusetts Institute of Technology. "By definition, you couldn't possibly add it to the food supply. Whatever else they are, food manufacturers are not murderers, particularly where it could be demonstrated so easily that they're responsible. So when we talk about food additives, we're talking about an area where it's

difficult to find the subtle effects.

"The basic question about anything added to food is very simple. Does the inclusion of this material in the food supply in any way endanger health? Some substances have been approved for use and subsequently withdrawn. However, they were never allowed to be used unless, in the opinion of experts and based on information available at the time, they seemed to be perfectly safe.

"We can only make decisions on what we know and with the experiences and techniques we have. Unfortunately, none of us has the God-given right of omniscience. As we become more sophisticated scientifically, so do the tests and new areas open up. Sometimes I think our tests have become so sensitive we're beginning to pick up noise in the human system.

"Most people forget that the same scientist who is accused by one side or the other is also a consumer. No one in his right mind is going to say something is safe and not believe so knowing his own family is going to eat it.

"Everybody tries to let you think that the ultimate decision about any food additive is made strictly on the basis of scientific data. That's not true. Because of the nature of the substances and the fact that the effects may be so subtle, the end decision is going to include the economic impact, the social impact, and the political impact. Scientists don't make decisions, all they do is provide opinions. Everyone keeps forgetting that."

#### What can the food industry do?

Dr. Miller went on to say, "The food industry has brought its problems on its own head. Certain people in the industry have a history of being concerned more with what they said about food than what they did about it; they have been dominated largely by the need for advertising. Consumers have been conditioned to believe the industry will not be honest with them because it hasn't been totally honest with them in the past.

"The food industry will have to be more conservative in its use of additives and will have to refine additive practices. Consumers, on the other hand, will have to recognize that without any additives, food would cost considerably more, preparation time would be increased, and we wouldn't have the distribution of the wide food supply we have now." ▽



**"There are darker undercurrents to Diane's personality, a worldly perception of the precarious nature of existence. . . ."**

## DIANE

(Continued from page 90)

ly different version of the same story that holds that Diane really owes her start to Gloria Schiff, then a senior editor at Vogue, who arranged the Vreeland interview and then ran a picture of a Von Fürstenberg dress in the magazine over the objections of some other fashion editors who were less thrilled. Mrs. Schiff declines to take much credit.

"There is a kind of legend around the magazine that I discovered Diane," she says. "That's not really true. She may have lacked direction, but she had a clarity of goal which was undeniable. Some of the people felt, I think, that her clothes weren't exceptionally well-made or inventive but they were extremely practical and desirable and a marvelous price. Plus, she had a certain cachet in that she was extremely pretty and she was a princess. I was dazzled by the performance."

As for being thrown out of Diana Vreeland's office, the list of people who have been talking nicely to the busy Mrs. Vreeland one minute and then found themselves in the hallway with their product dangling over their arms the next would fill the Yonkers phone book.

In any event, Diane's first show was a success. She was, after all, a princess, so all the right people came. There was the usual bitchiness about slumming society girls who try to make it in the rag trade, but they came anyway. The dresses almost immediately captured the fancy of the public at large. They were hardly high fashion, even by American ready-to-wear standards, but they were fresh and feminine and sexy and people liked them. Perhaps they were a little expensive for a simple little acrylic print, but they were, and are, quite modestly priced by designer-dress standards. Most of the daytime things are between \$72 and \$90, the two pieces are under \$120, and the long dresses are under \$150. Diane worked hard, the orders kept coming, and at last count four thousand separate accounts carried Von Fürstenberg creations. The Italian factory now turns out twenty thousand dresses a week.

Most fashion people attribute Diane's success to a combination of elements—personal glamour, hard work, dazzling public relations, and good, old-fashioned horse sense. Her friend Sylvie Chantecaille, a major force in

Diane's cosmetics venture, says it has something to do with her work habits.

"The amazing thing about Diane is that she never procrastinates," Sylvie says. "Many people are given opportunities in life, but they say, 'Well, I'll do something about that tomorrow.' Diane never lets things go by, never forgets flowers or birthdays. She reacts immediately to things—that's her secret of success."

Early on in her fashion career, Diane approached three of the largest manufacturing companies about the prospect of becoming a division of their organizations. They all listened politely and told her she would never have a volume business. What they failed to reckon on was her persistence and the accuracy of her perception of the market. Her philosophy was simple: She was a modern woman; she knew what she liked; given the opportunity, other women would like it, too. She had, in other words, the kind of wholesome self-centeredness that makes, or loses, fortunes.

"I said to them, look, I really have a product," she recalls. "The volume of the population is people my age, or if they aren't, somehow they have the same lifestyle. They work, they are active, yet somehow they want to be attractive. People don't want to spend so much money on clothes, and even more than the money, they want to be comfortable."

She pauses to catch her breath. Diane is a nonstop talker, a public-relations-man's dream.

"And, you know," she continues, "those little dresses really, really are comfortable. You feel good in them. You put one on in the morning and you don't worry. They stretch and they don't wrinkle and they're very sexy. Every woman feels sexy in them. I mean, I'm making twenty thousand dresses a week. That's forty thousand sleeves."

Unfortunately for the companies involved, they didn't see it that way. Women were into pants. Sexy dresses were out. Another flighty socialite looking for a free ride.

One of the executives did take an interest though and advised her to get a showroom and go it alone. He helped her find a place, introduced her to Dick Conrad who became a minority partner, and the rest, as they say, is history.

Ironically, those same companies as well as the other volume dress manufacturers now do a healthy business in Von Fürstenberg knock-offs—copies of

Diane's originals. (The fashion business is probably the only industry where stealing other people's ideas is not only legal but a form of high art.)

"Diane has probably inadvertently done more to raise the general level of inexpensive fashion in this country than anybody," says one knowledgeable fashion editor. "The big dressmakers can't afford to be wrong so they go with things they know will sell. Diane has proven that her things sell, so the biggies have latched on. In doing so, they've made a more fashionable product available on a mass scale."

Daring is also part of the Von Fürstenberg magic. "I always seem to go against what people say the trend is," she says. "Like my cosmetics. Everybody said now is not the time. The market is flooded with new designer fragrances. But I knew I had something and I went ahead. The response has been tremendous. It's just going to be a fantastic business."

She runs her fingers through her long brown hair.

"Look, I don't do crazy things," she says. "I think things through until I get what I want. We have a full line of treatments and makeup and they are developed out of the same philosophy that went into the dresses. It's very simple, really. Simplicity and sexiness. That's what people want, at a price that's not outrageous."

Smart girls never give away what they can sell, so Diane isn't saying what the ingredients of her fragrances are, just that they're "clean and fresh and simple."

You can tell a lot about people by their children and Diane's are as nice and warm and spontaneous as you'll ever meet. During one Sunday afternoon interview, Alexandre, six, comes in proudly displaying a toy sword he has made himself. It is a small touch, really, but somehow one doesn't picture a Park Avenue rich kid—a prince, already—getting such a kick out of two sticks held together by a nail.

He is followed by Tatiana, five, a curly-haired little heart-breaker with a mischievous gleam in her eye. It is her birthday and she's all dressed up.

"My don't we look beautiful," Diane says, kissing her daughter. "Go show . . ." (she mentions the name of a prominent movie executive).

Tatiana looks sulky. "Where is he," she asks.

"In the bedroom," Diane whispers.

(Continued on page 142)



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## DIANE

(Continued from page 141)

"In your bedroom," Tatiana says, *forte*. "He's always in your bedroom."

On the way out, Princess Tatiana tosses me a big wink. A European woman, for sure.

Diane's office and showroom are on Seventh Avenue in the heart of the New York garment district. Her company now has 120 employees. Storerooms are piled high with print dresses, sorted by color, their edges showing like a giant abstract painting by Jules Olitski.

Sitting at her desk, Diane is in a more subdued mood than she has been at her apartment.

"I've really gone through a lot of changes over the past few years," she says. "When we first came here it was all very glamorous. We were invited to everything and we went to everything. We would go to an opening for a new toothpaste. My husband was much more social than me, I think. My philosophy is to simplify everything. I mean, I want to be a good mother and to work and yet remain a woman."

Diane's real passion of the moment is an eighteenth-century farm in nearby Connecticut, complete with apple orchards, a pond and a waterfall, and a vegetable garden. She bought the bosky fifty-eight-acre spread for herself as a twenty-seventh birthday present at a price an envious friend describes as "a bargain." Actually, it was a couple of hundred grand which is not exactly Macy's basement but then we're talking about a lady who pays herself \$100,000 in salary and takes another \$150,000 in commissions.

"It's a very unpretentious place," Diane says, "but I love it. It's a real luxury because it's all for myself and my children. I never entertain there or use it in a social way. If I invite somebody up, they are either a lover or very close friends."

She makes the hour and a half drive almost every Friday, joining the children and their nanny, and returns to the city on Sunday night. A caretaker and his wife oversee the place but Diane does her own cooking, which is not a big deal but you probably wondered.

For her own privacy (despite her well-known flare for publicity, Diane seems to be, at heart, a rather private person), she converted an old barn on the property into a kind of super bedroom-playroom, complete with a sauna and Jacuzzi whirlpool bath.

Her joy and delight with the farm seem both obvious and real. A Sunday afternoon phone



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call usually finds her in a subdued, relaxed mood which is a dramatic contrast to her mid-week persona. (At a department-store dress department: "No, no. That one doesn't suit you at all. Take the wrap.")

"It's so beautiful out today," a sleepy voice whispers into the phone. "The flowers are out and I took a long, long walk. You can't imagine what having some place like this to go to does for me. It really keeps me going. Really."

Diane thinks a lot about what it means to be a woman and, in large measure, her success lies in her ability to understand what women—other women—like and respond to.

"I like women and I like being a woman," she says. "There aren't that many women designers around who can truly empathize with the female point of view."


"I have common sense," she says, "that's really what I have most of. I'm not crazy. I don't think like other designers of having fifty-five women work on one dress. That doesn't relate to the world as it's lived today." She wrinkles her nose, a charming gesture which is her usual manner of emphasis. "It's really not a matter of talent. It's just common sense."

There are darker undercurrents to Diane's personality, a worldly perception of the precarious nature of existence, an appreciation for the fragility of the moment. A European child, Jewish, born just after the war from a mother who was in a concentration camp, she senses—better than most—the fickle nature of life.

Diane's relationship with her estranged husband remains cordial. They talk daily on the phone. She describes him as her best friend, a buddy, something like a brother. But, one senses, there is a ghost there.

She is keenly aware that the Von Fürstenberg name, with its connotations of glamour and sophistication and its access to power, has a commercial value in the fashion world where surface is—if not everything—a lot. "It's a beautiful name," Diane admits, "and I've certainly made use of it . . . millions and millions of times." There is a hint of regret in the words, almost as if behind the beauty and intellect and marketing genius, Diane Halpin, the schoolgirl who married the prince, isn't sure sometimes that Diane Von Fürstenberg—the persona that launched a million dresses—isn't a creature of her imagination and that she won't wake up one day to find that fairy tales don't come true after all. ▽





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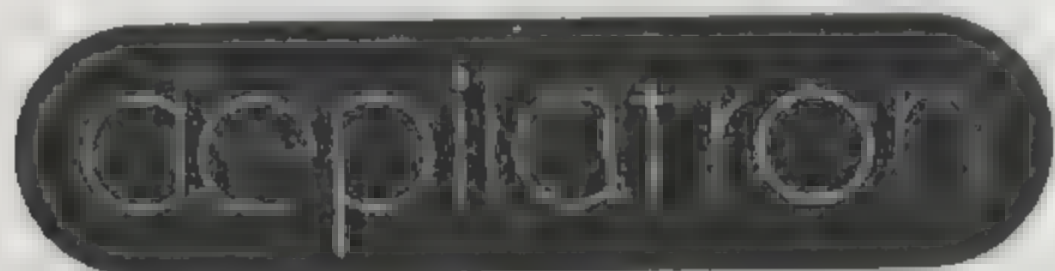
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## DESIGNING AMERICA

(Continued from page 139)

put together. Halston knows what hat his raincoat needs; Bill Blass gives you the right scarf for his Blassport dress.

What woman doesn't love this kind of fashion aid? But department stores aren't always as helpful as they might be. They find it hard to group one designer's assorted clothes and accessories because of the stores' rigid buying structures (though Ruth Manton, a former Vogue editor who is the president of Anne Klein Studio, reported having seen Anne Klein men's clothes and accessories in go-together colors shown in one spot in several department stores).

Those go-together groupings can be set up much more easily in a small boutique. Halston, of course, even has his own boutique on Madison Avenue in New York and has already franchised two others, one in Chicago, one in Canada.

Is naming names reliable? Can't even a conscientious designer overextend himself and turn out some clunkers not worth his good name? Halston says the customer will buy on name-only only once. If that product's not

up to what she expects, she won't be back; and even the designer's original business will suffer.

Smart people don't take on more than they can handle. Bill Blass said he tries to be prudent, but some jobs are too inviting: his pet was the chance to design a Lincoln Continental. "American cars," he said, "had fallen behind our time. When people were already dressing day and night in sportswear, cars still had pearly colors and brocade upholstery. I wanted to bring them into the present."

Blass fits in designs for his two divisions and dozen-plus licensees by working not just in his comfortable office—walled with clippings and shelved with fashion awards—but also at home, on weekends, and especially in airplanes. He finds planes the most relaxing workspots in the world: no telephones, no interruptions. "I feel free in a plane." And the work goes on.

In this designer's view, what could be just a businessman's expedient is actually an opportunity to put his stamp on a whole way of life, to "become a spokesman for his period." That should be worth more than any amount of money. ▽

## VOGUE FOOD (Continued from page 138)

### Snow Eggs

four to six servings

3 cups milk  
1 vanilla bean (or 1 teaspoon  
vanilla extract)

3 eggs, separated  
Pinch of cream of tartar  
¼ cup sugar

In a saucepan, bring milk and vanilla bean to just under a simmer. Cover tightly, remove from heat, and let vanilla bean steep in the hot milk. (If you are using vanilla extract, it will be added later; just scald the milk.)

Meanwhile, beat egg whites with cream of tartar till stiff but not dry. When whites begin to hold their shape in peaks, add ½ cup of the sugar, gradually, beating all the while, until all the sugar is absorbed.

Return the milk to a very low heat; remove vanilla bean. Using one or two spoons, form the egg whites into egg-shaped mounds and poach them, a few at a time, in the barely simmering milk, about 2 minutes on one side and then another minute on the other side. As they are done, remove with a slotted spoon, and drain on paper towels (reserve milk). When whites are all poached, prepare a custard.

Beat the egg yolks with remaining sugar until light and foamy. Bring the milk (in which you poached the whites) just to a boil and pour into the egg-sugar mixture in a thin stream, beating constantly. When well mixed, return to the pan and cook, stirring with a wooden spoon, till the custard coats the back of the spoon. Let cool somewhat and, at this point, if you have not used the vanilla bean, stir in the vanilla extract.

Pour custard into a shallow glass serving bowl and float the poached egg whites or "snow eggs" on it. Chill in the refrigerator for an hour or two. Do not make this dish the day before you serve it as the whites may get soggy.

Decorating the snow eggs with caramel makes a perfect dessert even better. An hour before serving, boil ½ cup sugar with ¼ cup water in a heavy pan till sugar turns light brown, shaking the pan from time to time as it boils. Do not boil too long or syrup will taste bitter. Remove the saucepan from the heat as soon as you have the desired color. Pour the caramel in a thin stream over the chilled snow eggs, zigzagging back and forth. ▽



# A suffering child needs your help. Now.



Consider little Clemaria, 7 years old, and her brother, Jose Mario, 3, who are victims of their environment in a teeming city of Brazil. They are hungry. They live in a house made of adobe, without water or light. They use old boxes for furniture, their bedding is rags. The mother suffers from a heart condition and spends most of her time in bed. As you look into Clemaria's eyes, you can see she is tired of life.

Why is it the children suffer the most?

Perhaps because there are so many poor and hungry children, they no longer are considered important news. And yet, one-fourth of the world's children are almost always hungry and one-tenth on the brink of death because of too little food (while each day the average American eats 900 more calories than he needs and twice as much protein as his body requires). Since world population increases at a conservative estimate of 250,000 per day and food production lags, it is predictable that more than 10 million children will die of hunger within the next year.

As this text was being written (in February, 1976) Clemaria and her brother were among nearly 20,000 children in the world registered by Christian Children's Fund but awaiting a sponsor to provide food, clothing, housing and medical care. Sponsors will surely be found for these two youngsters, but what about the other children?

Not only the 20,000 on CCF's waiting list, but what about the millions of others who are

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What can be done about them? We must learn to be generous again, with our emotions and concern as well as our wealth. We must return to the grass roots to assist individuals rather than nations. We must curb our own wastefulness. We must declare war on hunger. We must make a commitment. We must do something.

The world is full of children like Clemaria who are hurting. Will you help now? Through the Christian Children's Fund, you can be a part of this grass roots way of sharing your love and relative prosperity with desperate children like Clemaria—who want only a chance to survive in a hungry world.

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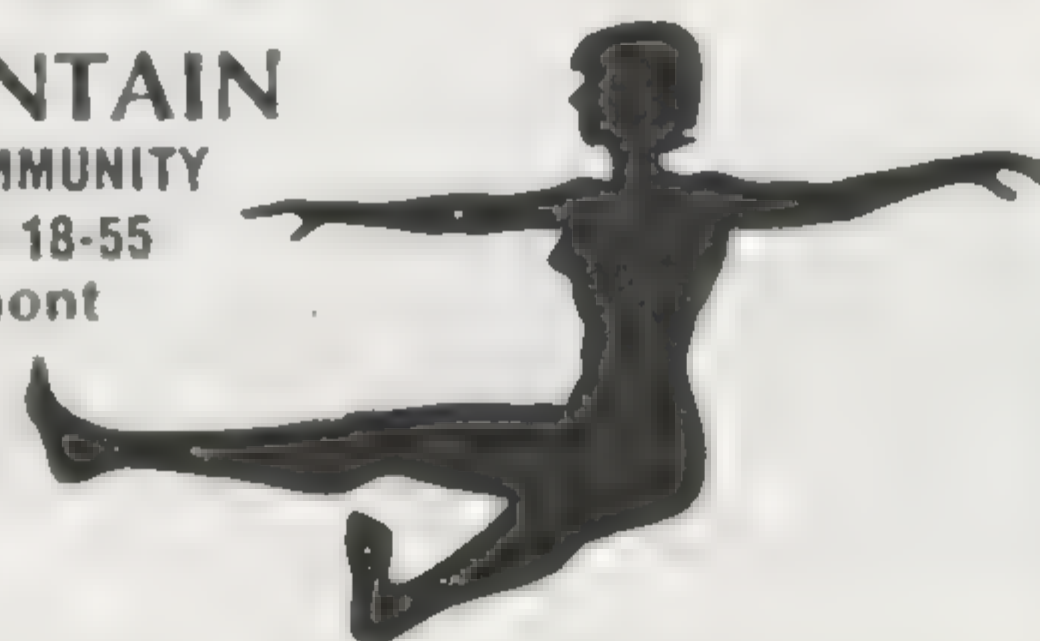


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## FASHION AND ACCESSORY DETAILS

**Page 66:** Gold bracelets, Uno-A-Erre at Bloomingdale's.

**Page 67:** Left: Richard Erker ear ornaments, at Bergdorf Goodman. Bottega Veneta bag, also available in August at Gidding-Jenny. Right: Earrings, Pepi for Nova Plus at Theodore Boutique, Beverly Hills. Geoffrey Beene's cashmere muffler. To order at Lord & Taylor, N.Y. Bangles: Juli Guasch for Prado Designs, at Bloomingdale's.

**Page 68:** Her gloves, Grandoe. Her boots, Campione. His sunglasses, Bernard Kayman.

**Page 69:** J. D. McGeorge gloves. Tights, Geoffrey Beene for Bonnie Doon. Other accessories, refer to pages 66 and 67.

**Page 72-73:** Gold clutches by Judith Leiber. At Saks Fifth Avenue.

**Page 74:** Barry Kieselstein disc, at Bonwit Teller. Watch, Zenith Movado Time. Bangles, Juli Guasch for Prado Designs. Yves Saint Laurent belt.

**Page 75:** Earrings, Carolee. Pendant, Susan Sung for Astro Minerals. Bracelets, Lasher-Wertlieb for Sculpture To Wear. Belt, Omega Fashions.

**Page 76:** Jean Halm's pale greige silk crêpe de Chine shirt. \$135. At De Noyer, N.Y. and South Hampton. Lyle & Scott grey wool pullover vest. Grey flannel trousers from Calvin Klein. Of wool and nylon (Leimtex fabric). About \$80. Mid-July, at Saks Fifth Avenue; Kaufmann's; Swanson's; Neiman-Marcus. Bar pin, Rand Russell. Gold and silver bangles, Juli Guasch for Prado Designs. Belt, Yves Saint Laurent.

**Page 77:** Pierre Ancel's yellow cashmere turtleneck. About \$100. At The New York Jax. Jeans, by Fiorucci. Leather with pewter bangles, Sylvia Agostini.

**Page 78: Super-pants:** Bert Pulitzer. About \$185. Paul Stuart; Muse's, Atlanta; Brittany Ltd., Chicago; The Peddler, San Francisco. **The lightest, softest layer of warmth next to your skin:** Anne Klein for Penfold. Of cotton (Tussah fabric). About \$36. Mid-September, Bergdorf Goodman; Sakowitz; Neusteters; Robinson's, California. **The jeans jacket—winterized:** Blassport. Denim cotton jacket (Viva Fabrics); wool tweed lining (St. Andrews fabric); nutria collar (Gus Goodman). About \$280. Late September, Bonwit Teller; Nan Duskin; Lillie Rubin-South and West; Sakowitz; Bullock's. Canterbury belt. Rolex watch. **Under-jacket dressing:** Cinnamon. Navy cotton flannel shirt and corduroy pants; nylon vest. Shirt, about \$34. Pants, about \$44. Vest, about \$36. August, Henri Bendel; Nan Duskin; Balliet's; Robinson's, California; Frederick & Nelson. Rolex watch.

**Page 79: Nothing's cozier than a flannel shirt:** by Inner Visions, a division of Ship 'n Shore. About \$15. Mid-August at Franklin Simon; B. Forman; Marshall Field; Robinson's, California. **Nothing's drier than a hooded slicker:** by Kasper for J.L. Sport. Of polyester and cotton. About \$114. August, at Lord & Taylor; Rich's; Hudson's; Sakowitz; Robinson's, California. Grandoe gloves. Campione boots. **Instead of an umbrella:** by Alice Blaine for the Smiths. Of nylon with Urethane coating (N. Erlanger, Blumgart). About \$38. Mid-August, Saks Fifth Avenue; Hudson's; Jackson Graves; Hovland-Swanson; I. Magnin. Bernard Kayman sunglasses. Campione boots. **Great coat:** by Carol Cohen for Braefair. Of Fortrel polyester and combed cotton

(Reeves Brothers). About \$85. Bonwit Teller; Garfinckel's; Hudson's; Marshall Field; I. Magnin.

**Page 80:** Left: Bill Blass shoes. . . . Right: Judith Leiber bag.

**Page 81:** Left: Joan Vass scarf. Belt, Yves Saint Laurent. Pantie stockings, at Bloomingdale's. Charles Jourdan shoes. . . . Right: Sunglasses, Adin & Bedusa of Revue Optics. Cisco muffler. Shoes, David Luis for Pankin International.

### PAGES 84-85: MOST OF THESE CLOTHES, AT LORD & TAYLOR, N.Y., AND BULLOCK'S, CALIF.

Large pictures—Left: Harriet Selwyn for Fragments. Qiana traveling weekend wardrobe. Pants, about \$55. Dress, about \$75. Long-sleeved blouse, about \$55. Short-sleeved blouse, about \$36. Travel bag, about \$33. At Lord & Taylor; Bullock's. . . . Right: Holly's Harp. Coral silk top over mahogany jersey pants. About \$475. August, at Henri Bendel; Holly's Harp. . . . **Irene Tsu for the IT Company:** 1. Grey cashmere sweater, about \$98. Mini grey flannel sarong, about \$32. September, at Lord & Taylor; Bullock's. . . . 2. Off-white cashmere cardigan with matching silk pants and long silk scarf. Cardigan, about \$105. Pants, about \$58. Scarf, about \$17. September, at Lord & Taylor; Bullock's. . . . 3. Natural silk coat/dress worn with matching halter top and drawstring pants. Coat, about \$92. Halter, about \$42. Pants, about \$58. September, Lord & Taylor; Bullock's. . . . **Harriet Selwyn for Fragments:** 4. Sandy beige Qiana skirt with silk chiffon hand-painted striped tunic and vanilla wool-and-mohair vest. Skirt, about \$55. Tunic, about \$125. Vest, about \$75. August, at Lord & Taylor; Bullock's. . . . 5. Cassis wool challis pants with red silk crêpe de Chine blouse and aubergine mohair-and-wool vest. Pants, about \$105. Blouse, about \$105. Vest, about \$75. August, at Lord & Taylor; Bullock's. . . . **Christine Albers:** 6. Coffee drawstring blouson pants worn with matching turtleneck sweater, scarf, and side-slit vest. Pants, about \$48. Sweater, about \$68. Scarf, about \$20. Vest, about \$38. August, at Lord & Taylor; Bullock's. . . . 7. Purple, rust, beige, and blue striped hooded coat of wool, rayon, and acrylic. About \$140. August, at Lord & Taylor; Bullock's. . . . **Holly's Harp:** 8. Black silk chiffon wing blouse with sash and matching full skirt. Both about \$625. August, at Henri Bendel; Holly's Harp. . . . 9. Light blue crêpe de twill open-back knicker jumpsuit with light-blue jersey snood. . . . 10. Black-on-white geometric print silk chiffon blouse worn with black silk chiffon long skirt. Both, about \$725. August, at Henri Bendel; Holly's Harp. . . .

**Dennis Goldsmith for Ma Chemise:** 11. White Viyella hooded top worn with matching elasticized pants. Both, about \$122. Late August, at Lord & Taylor; Bullock's. . . . 12. Black-and-red flowered dress on white background, of viscose and polyester. About \$106. August, at Lord & Taylor; Bullock's. . . . 13. Black cotton blouse and white flannel skirt. Both, about \$104. August, Lord & Taylor; Bullock's. . . . **D.B.A. by Theodore:** 14. Cognac tank tunic with tri-color stripe and cognac skinny pants, of rayon matte jersey. Both, about \$145. Lord & Taylor; Country Club Fashions, Los Angeles. . . . 15. Reversible navy-to-aubergine vest worn over an aubergine silk crêpe de Chine shirt, pullover polo, and matching harem pants. . . . 16. Long red T-shirt tunic with striped sleeves and side slits worn over red jogging pants. Of rayon matte jersey. Both, about \$165. Lord & Taylor; Country Club Fashions, Los Angeles. . . . **Phyllis Sues:** 17. Cham- ois lace-front tunic with back vent and matching pants. About \$310. August, at Lord & Taylor; Bullock's. . . . **Rudi Gernreich for Lily of France:** 18. Gold-and-silver full-pant jumpsuit, of metallic nylon. About \$92. Late August, Lord & Taylor; Bullock's. . . . 19. Grey, red, and white ombre-striped pyjama, of Dacron and cotton. About \$42. Late August, Lord & Taylor; Bullock's. . . . **Nancy Heller for Tea Shirts:** 20. Cotton floral-print T-shirt and matching pants on a brown background. T-shirt, about \$26. Pants, about \$40. September, Lord & Taylor; Bullock's.

**PAGES 114-115:** 2. Issey Miyake. Coat, about \$310. Jumpsuit, about \$195. August, 24 Collection, Miami; Sakowitz; Charles Galloway. . . . 9. Valentino. Pants, about \$330. Top, about \$220. Late July, Valentino Boutique, N.Y.; Nan Duskin; Swanson's; Neiman-Marcus; Frost Bros. . . . 14. Yves Saint Laurent. Pants, about \$400. Tunic, about \$440. Vest, about \$395. August, Bloomingdale's; Yves Saint Laurent Rive Gauche, Chevy Chase, Atlanta; Swanson's; Sakowitz.

**Page 116-117:** 1. Givenchy. About \$495. Mid-July, Bergdorf Goodman; Garfinckel's; Barton/Sligh's; Jacobson's; Neiman-Marcus; Frost Bros.; Frederick & Nelson. . . . 11. Yves Saint Laurent. Jacket, about \$1200. August, Yves Saint Laurent Rive Gauche, Boutique Femme, N.Y.; Sakowitz. . . . 20. Karl Lagerfeld for Chloé. Coat, pullover, and pants, about \$1000. September, Elizabeth Arden Salons; Nan Duskin; Charles Galloway. . . . 25. Dior. Coat, about \$385. Jacket, skirt, and blouse, about \$625. Available August. Suit only, at Bonwit Teller, N.Y.; coat and suit, at Marshall Field; Frederick & Nelson. . . . 29. Castelbajac. Pants, about \$105. Parka, about \$95. Vest, about

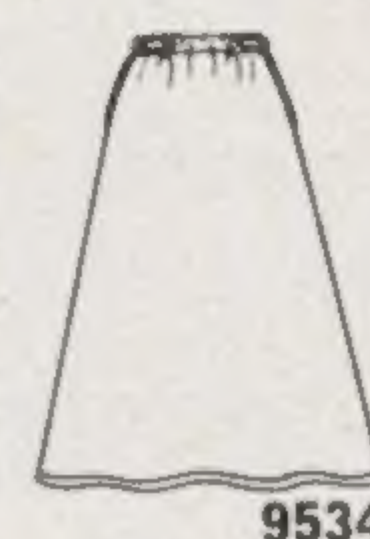
## VOGUE PATTERNS

(Continued from pages 124-125; other views, yardages, details)



1497

**Page 124: Coat,** Vogue Pattern 1497. Sizes 8-18. For size 10: 2 7/8 yards 45" fabric. \$5; in Canada, \$5.50. (NOTE: Pattern gives instructions for quilting; we did not do. To omit lining Ultra-suede Fabric: overlap seam allowances, trim 5/8" off top side, top-stitch and edge-stitch.) **Skirt,** Vogue Pattern 9534. Waist sizes 24"-30". For 25" waist: 1 7/8 yards 45" fabric. \$2.50; in Canada, \$2.75.



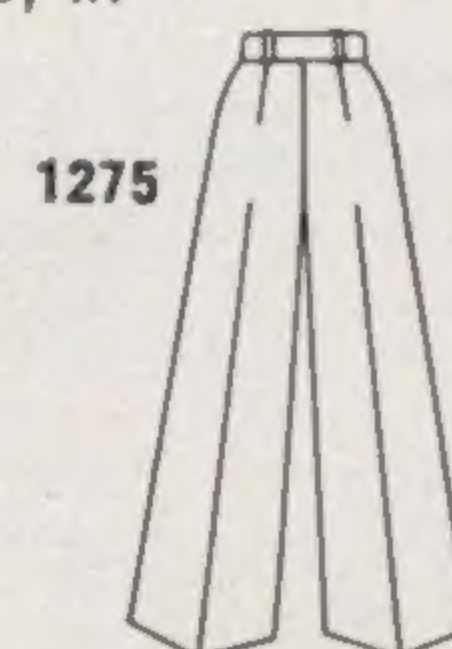
9534

**Page 125: Sport jacket,** Vogue Pattern 9560. Sizes 6-18. For size 10: 1 3/4 yard 58" fabric. \$3; in Canada, \$3.30.



9560

**Page 125: Pants,** Vogue Pattern 1275. Waist sizes 23"-30". For 25" waist: 2 3/4 yards 58" fabric. \$2.50; in Canada, \$2.75.



1275



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## UNLOCKING TAOS

(Continued from page 136)

tries have to put up with if they want a jolly weekend. Or did they sense more here, the weight of a mysterious tradition, the magic of another form of thought?

Dennis Hopper, his hair short now (having played a soldier in Henry Jaglom's movie *Tracks*), fingers a ring he is wearing. "This," he points to a bump on the silver band, "is Taos Mountain, and behind is Wheeler Peak, which is higher. In a sense I'm married to the lake. I'm very close to the Indians—I have some Indian blood—and helped them get their lake back from the government. They walk up to the lake—it takes three days—and they stay overnight. It's considered an honor for old people to die on the trail. Have I been there? If I had, I would have been taken there without the majority of the tribe knowing; and, if I hadn't, I'd feel like a schmuck." He smiles. There is a local Indian saying: "As long as one remains silent, his power is still in him."

As Hopper talks, myths begin to swarm. The profusion of communes in Taos, with their long-haired adherents, is said to be the fulfillment of a prophecy that the great-grandchildren of the killers of the buffalo would be reincarnated Indians who would

attempt to live the Indian life. They are called "the white buffalo," sacred animals. This does not necessarily endear them to the other residents.

The population of New Mexico is slightly over one million; that of Taos, 2,800. "There are all kinds of people here," says Hopper, proudly. "And they do not mix. There are the Spanish, who consider themselves descendants of the conquistadors, have an average income of \$1,200 a year and their own police; the Anglos, who have their own vigilantes; the rich Texans buying land; the communes people; the Indians, who have their own police, their own religion, and their own form of Catholicism—they are the guardians of the mountain."

Some men in Taos carry guns and use them. The price to pay for the titillation of strangeness is danger; here, it is violence. But who ever said the West was a peaceful Utopia?

We return to the Sagebrush Inn; the margaritas are indeed excellent, buxom waitresses bring refried beans and tacos and chili, and more margaritas. Which is why we do not wake up at four-thirty A.M. to go riding, but tardily, at five.

There is a stable called the Indian Horse Stable located near the pueblo; it is run by a fat, happy, blond lady and her Indian husband. The horses are Indi-

an, sturdy, anxious to go. We arrive at five-thirty, before the sun has risen; Sandy Gomez has made coffee for us, and we groom the horses before putting on the heavy Western saddles. It is cold; I attempt to wear a blanket but cannot move my arms and am assured that I will not need it once the sun is up. My new, soft Indian boots allow my feet to feel the leather stirrup, to curve around it; I have never felt closer to a horse. We set off for Taos Mountain, are gently reproved and pointed in the opposite direction.

At 6 o'clock, we are jumping over small tough bushes in a sandy expanse that leads toward Lobo Mountain. The air is untainted, the rhythm of the horses is easy, free, regular. A gentle breaking of mauve and pink comes over Lobo; the horses pound into the ground; the ground seems to pound back; in my hand I hold the reins, and in my head there is nothing, no myths about aboriginal rightness, and freedom, and nature, no civilized clutter—just rhythm, air, and the rising sun. If I ever settled anywhere, it would be down there, near the stables, so I could begin every day this way.

The Indians, said Hopper, ask one this: "Do you know you are part of the land, that you are the rock, that you are the tree, that you are the water?" And this morning I answer yes, yes, yes. ▽

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## FASHION AND ACCESSORY DETAILS (Continued)

\$70. August, Saks Fifth Avenue; Charles Gallay.

**Page 118:** Earrings and bracelets: E&J Quintana for Prado Designs, at Robinson's, Beverly Hills. Bag, Bottega Veneta. Yves Saint Laurent belt.

**Page 119:** Monet earrings. Necklaces: E&J Quintana for Prado Designs, M&J Savitt. Bracelet, Juli Guasch for Prado Designs. Watch, Prado Designs.

**Page 120:** Left: Earrings, Diane of Denmark. Necklace, Joanne Cooper for Kruger Van Eerde. Morris Moskowitz belt. Gold cuff, Jennifer Aubrey for Kruger Van Eerde. Chain bracelet, E&J Quintana for Prado Designs. Bottega Veneta bag. Christian Dior pantie stockings. Julianelli shoes. ... Right: Earrings, Carolee Designs. Gloves, Saks Fifth Avenue.

**Page 121:** Left: Earrings, Diane of Denmark. Scarf, Doro. Morris Moskowitz belt. ... Right: Earrings, Diane of Denmark for Filene's of Boston. Bottega Veneta bag. Cuff, M&J Savitt.

**Page 122:** M&J Savitt gold-and-diamond earrings and gold-and-diamond cuffs. Both, at Bloomingdale's.

**Page 123:** M&J Savitt gold-and-diamond earrings and gold-and-diamond cuff. Both, at Bloomingdale's. Scarf under blouson top by Echo.

**Page 124:** Carolee Design earrings. Neck choker by Jennifer Aubrey Designs. Gold and ebony cuff, Lasher-Wertlieb for Sculpture To Wear. Omega Fashions belt.

**Page 125:** Sunglasses, Bernard Kayman. Trifari earrings. Moccasins by Horseshoes.

**Page 127:** Body stocking, Danskin. Skirt, Frank Olivier. Joan Vass muffler at waist. Shawl, da Sorella.

**Page 128:** Grey wool pants, Frank Young for Arthur Richards.

**Page 132:** Grey and brown checked wool jacket with its own brown leather

er belt. Beene Bag. About \$192. August, Lord & Taylor, N.Y.; Marshall Field; Neiman-Marcus; Hovland-Swanson.

**Page 133:** Grey and camel wool-blend skirt. Beene Bag. About \$98. Mid-July, Bergdorf Goodman; Halle's; Woolf Brothers; Sakowitz; I. Magnin; Frederick & Nelson.

**Page 134:** Bangles: Twisted gold, Ophelie; colored agate, Shashi Imports; ridge hammered gold, and round hammered gold, M&J Savitt.

**Page 135:** Silver cuffs, Barry Kieselstein. About \$370. Bonwit Teller; Neiman-Marcus.

## THE COVER FASHION

(Continued from page 3)



Another of the Halston evening beauties (there are three more on pages 72-73)—another sensational turn on the kind of all-out knockout body-dressing that nobody else does better! White silk crepe, cut all on the bias, twisted and halter-tied into one of his wonderful evening sarongs. To order at Halston Ltd.





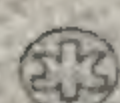
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**It's smaller.** Smaller than the leading tampon so it's easier to insert, yet after insertion it expands fully and so helps prevent bypass.

**It's cello-wrapped.** Individually wrapped in air tight cello-wrap so it can't tear open in your purse.

**It's guaranteed.** If you don't like Kotex® Heavy Duty™ tampons better than the ones you're now using, your money will be refunded.\*



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For example. Our Good Nature line.

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We created these especially to fulfill the needs of anyone who loves to be outdoors, loves active sports, but believes skin should always look fresh and pretty.

Good Nature helps a lot because it is formulated with so many natural things that we know are scientifically beneficial for your skin.

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(Even packaging must go through stringent tests.)

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Every Bonne Bell cosmetic we sell you goes through similar hypercritical validations. And we'd even like to show you. The next time you're in Cleveland come by at 10 a.m. or 2 p.m. on Tuesdays or Thursdays.

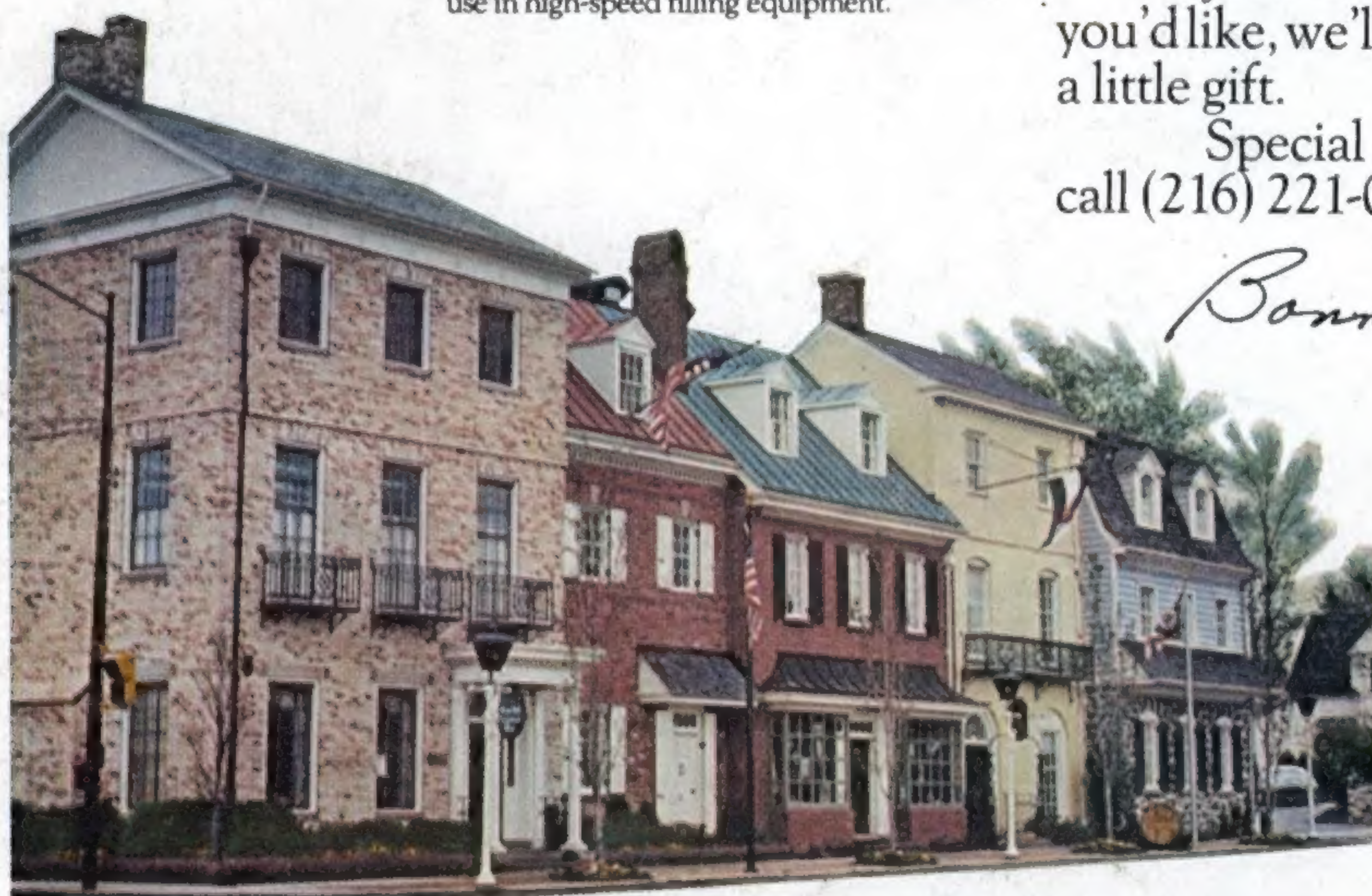
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